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## ARCHÆOLOGICAL NEWS.

### SUMMARY OF RECENT DISCOVERIES AND INVESTIGATIONS.

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## AFRICA.

### EGYPT.

THE EGYPTIAN RESEARCH ACCOUNT AND A NEW EGYPTIAN RACE.—The work of this new enterprise, which is still on a humble scale, has resulted this season in filling the greatest blank in Egyptian history and doing so in the most unexpected manner. To write of a new race in Egypt, and of towns and cemeteries in the heart of the country filled with objects entirely non-Egyptian might have seemed absurd six months ago; yet that is the present result. Mr. Quibell's work for the Research Account has so closely interwoven in subject with my own work in the same district that most of the results are common to both parties; but in the essential matter of dating, all the honors have fallen to him, and but for the Research work we should still be groping in the dark as to the age of this new people. I will now briefly summarize the joint results.

A new race has been found, which had not any object or manufacture like the Egyptians: their pottery, their statuettes, their beads, their mode of burial are all unlike any other in Egypt; and not a single usual Egyptian scarab, or hieroglyph, or carving, or amulet, or bead, or vase has been found in the whole of the remains in question. That we are dealing with something entirely different from any age of Egyptian civilization yet known, is therefore certain. That this was not a merely local variety is also certain, as these strange remains are found over more than a hundred miles of country, from Abydos to Gebelen; our own work was near the middle of this district, between Ballas and Negada. In this area, and indeed side by side with these strange remains, are Egyptian towns and tombs with pottery,

beads and scarabs of the IV, XII, XVIII and XIX dynasties, exactly like those found similarly dated in Northern Egypt. The strata of Egyptian civilization were therefore uniform over the whole country, so far as we are concerned. No local differences can account for the novelties. The age of the new race is fixed by the juxtaposition of their burials with those of the IV and the XII dynasties, and of their towns with burials of the XII and XVIII dynasties. These evidences prove that they belong to the age between the IV and XII dynasties, and the known history further limits the date between the VII and IX dynasties, or about 3000 B. C.

The race was very tall and powerful, with strong features ; a hooked nose, long-pointed beard, and brown wavy hair are shown by their carvings and bodily remains. There was no trace of the negro type apparent, and in general they seem closely akin to the allied races of the Libyans and Amorites. Their burials are always with the body contracted, and not mummified, lying with head to south and face to west, just the reverse of the contracted bodies at Medûm. Although most of the graves have been disturbed, yet sufficient examples remain untouched among the 2,000 graves opened by us to show that the bodies were generally mutilated before burial. One large and important tomb showed four skulls placed between stone vases on the floor, a separate heap of loose bones of several bodies together, and around the sides human bones broken open at the ends and scooped out. Such treatment certainly points to ceremonial anthropophagy. Other graves are found with all the bones separated and sorted in classes. The type of the graves is like that of those in the circle at Mykenai : open square pits, roofed over with beams of wood. They are always by preference in shoals of watercourses ; showing that the race came from a rocky country, where excavation could not be made except in alluvium. The great development of the legs points to their having come from hills, and not from a coast or valley. The frequency of forked hunting lances shows their habit of chasing the gazelle.

Metal and flint were both in use by these people. Copper adzes show that the wood was wrought, and finely carved bulls' legs to a couch illustrate the work. Copper harpoons were imitated from the form in bone. Copper needles indicate the use of sewn garments, and the multitude of spinning-wheels in the town proves how common weaving must have been. Flint was magnificently worked, far more elaborately than by the Egyptians of any age : the splendid examples in the Ashmolean and Pitt-Rivers Museums at Oxford are now seen to belong to this people. Both knives and forked lances are found. Stone vases of all material, from alabaster to granite, were favorite

possessions; they are beautifully wrought, but entirely made by hand, without any turning or lathe work. A very puzzling class of objects long known in Egypt are the slate figures of birds and animals, rhombi, squares, *etc.* These now prove to be the toilet palettes for grinding malachite, probably for painting the eyes, as among Egyptians of the IV dynasty. Beads were favorite ornaments, and were made of cornelian, lazuli, transparent serpentine and glazed stone.

Pottery was the favorite art of these new people: the variety, the fineness and the quantity of it is surprising. Few graves are without ten or a dozen vases, sometimes even as many as eighty. Most of these are of the coarser kinds, merely used for containing the ashes of the great funereal fire; for though the bodies were never burned, a great burning was made at each funeral, the ashes of which were carefully gathered and preserved, sometimes as many as twenty or thirty large jars full. (See the probably Amorite custom in 2 Chron. xvi, 14, xxi, 19; Jer. xxxiv, 5.) The varieties of pottery are the polished red hæmatite facing, the red with black tops (due to deoxidation in the ashes), and the light brown with wavy handles, like the Amorite pottery. A later stage of pottery was of coarser brown and of much altered forms, copying somewhat from Egyptian types of the Old Kingdom. The wavy-handle jars went through a series of changes, forming a continuous scale by which their relative ages can be seen. Animal-shaped vases and many curious sports are found in the red-faced pottery. Besides these forms, three kinds of pottery seem to have been imported: buff vases imitating stone, with red spirals and figures of animals and men; red polished vases with figures of animals and patterns in white; and black bowls with incised patterns, most like the earliest Italic pottery. Besides these designs, a great variety of marks are scratched on the local pottery, but not a single hieroglyph or sign derived from Egyptian writing has been found. Another fact showing the isolation of these people from the Egyptians is that all of this fine pottery is hand-made: the wheel was unknown.

The source of this new race cannot be discussed until the hundreds of skulls and skeletons which have been obtained are brought over and studied. Though some objects point strongly to an Amorite connection, others indicate a western source; and it must be remembered that probably the Amorites were a branch of the fair Libyan race. The geographical position is all in favor of the race having come into Egypt through the western and great Oases, for the VII and VIII Egyptian dynasties were still living at Memphis, showing that no people had thrust themselves up the Nile Valley.

The other work of the season has been also of interest. A large number of tombs of the IV dynasty, with staircases, were found by Mr. Quibell. The Egyptian town of Nubt was found, from which Set was called Set-Nubti, and some fine sculptures of Set were unearthed. This name Nubt was doubtless transformed into Ombos, like the greater Nubt = Ombos up the river; and this explains Juvenal's account of the Tentyrites and Ombites being neighbors. On the top of the great plateau, 1,400 feet over the Nile, I found the untouched home of palaeolithic man, strewn with wrought flints, some of which are the finest of such work yet known. A later style of flints were also found embedded in the gravel of the old high Nile, thus extending the discovery of General Pitt-Rivers in the Theban gravels.

An English school of archæology has been a working reality this season in Egypt. Besides Mr. Quibell on the Research Account, I have had Mr. Grenfell, Mr. Price and Mr. Duncan actively engaged with me, in addition to others who have come for a shorter stay. But for such full help it would have been impossible to do so much in the time.—W. M. FLINDERS PETRIE, *Academy*, April 20.

In another account in the London *Times* we read (see *N. Y. Independent*, May 2): "On the top of a plateau, between Ballas and Nega-deh, about thirty miles north of Thebes, 1,400 feet above the Nile, the home of palaeolithic man was found. Large, massive flints, beautifully worked and perfectly unworn, were discovered, of exactly the same forms of those so well known in the river gravels of France and England. The enormous age of these is shown by the black brown staining of them, while others of 5,000 years old by their side show scarcely a tinge of weathering. Besides these, other flints of a later palaeolithic type are found embedded in the ancient gravels of the former high Nile. So that the Nile still rolled down as a vast torrent, fifty times its present volume, at the latter age of palaeolithic man. Turning now to historical times, a town was found on the edge of the desert adjoining a small temple. On clearing this site it was discovered to be the centre of the worship of the proscribed god Set. In early times the two brothers Set and Horos were both venerated; but as the Osirian legend grew into popularity Set became abhorred for his enmity to his father Osiris, and every trace of his worship was removed. In this town of Nubt, from which he was known as Set-Nubti, he was specially venerated, and many figures of him were found. A magnificent lintel, with figures of Set, has been sent to the Gizeh Museum. The discovery of this town, being called Nubt, explains a passage which has hitherto puzzled translators of Juvenal. Another town known as Nubt was rendered by the Greeks as Ombos, now Koum Ombos. But it was this recently found Nubt-Ombos which

Juvenal refers to in his Fifteenth Satire as being next to Tentyra, for Denderah is the nearest city to this on the north. Besides the classical interest of it, the town was of great value as preserving the remains of many successive ages. At the bottom of it was pottery precisely like that found in Northern Egypt of the IV dynasty. Above it was pottery the same as that of the XII dynasty, and above that pottery like that of the XVIII and XIX dynasties in northern sites. Hence there is proof that the varieties of style already traced were not merely local, but extended widely over the country.

But the strangest result awaited the explorers here. Not a quarter of a mile from this Egyptian town lay another site of a town. In that not one potsherd was like those of any of the periods seen in the Egyptian town. And, *vice versâ*, not a single shred like those in the strange town was to be found in Nubt. If the new town had been found in Syria or Persia no one would have supposed it to be connected with Egypt. Not only was a town found, but also a series of cemeteries of this same new race; and although nearly 2,000 graves have been completely excavated, every object noted in position and everything preserved and marked, in this great number of graves not a single Egyptian object was found."

EXHIBITION.—There was on exhibition in July in the Edwards' Library and Museum, University College, London, a collection of the non-Egyptian objects found during last winter by Prof. Flinders Petrie and those working with him in the course of these excavations. The finish is in many cases exquisite and the forms are beautiful: the makers of the pottery do not seem to have learned from the Egyptians the secret of the potter's wheel, for all their pottery is hand-made. The key to the comparative chronology of this pottery and the funerary objects with which it is associated was found in the unpolished, wavy-handled jars, of which specimens are arranged in order of development—or degeneration—on Stand 9. The earlier forms of these jars closely resemble the Amorite pots with wavy handles found at Lachish, in Palestine, and in these instances the handles are distinctly structural. In the later examples the form has changed to a cylindrical shape, and the wavy handles in relief to a slight and continuous incised pattern carried round the vessel. The pottery with polished red hæmatite facing, examples of which occupy Stands 2, 3 and 5, and which recalls in texture the modern ware of Asyût, is also distinctively characteristic of this people who made it, more especially that which is partially blackened in the firing.

Some of the larger pieces of this pottery (Stand 5) were incised after firing with cursive linear drawings of natural forms, such as a tree, a bird, a scorpion, a gazelle, and even a rude human figure, or

with conventional signs; but no traces of writing have been found in connection with the remains of the men who thus marked their property in pots. On Stand 4 is pottery made and colored in imitation of the stone jars for suspension, which may be seen hanging along the middle of the room. It is possible to imagine, from the careful juxtaposition of the pottery vases, how the realistic marbling may have suggested the patterns which succeeded it. Another decoration suggests as its origin the network and cordage used to sustain the stone jars. Stand 7 is filled with pottery of curious and distinctive forms: pottery decorated in relief, jars in the forms of animals, clay boats, *etc.*, modelled in the round. Here, also, are specimens of the only type of pottery belonging to this people which was adopted by the Egyptians on their return to power after the submergence of the Old Kingdom. This form, which somewhat suggests bottles in modern use for holding salad-dressing, is found, albeit in different material, in Egyptian pottery, of the XII dynasty.

That the strange race also imported pottery, is to be concluded from the fact that certain highly decorated types were found only in conjunction with examples of a certain stage in the evolution of the wavy handles, and that no evidence of the gradual evolution of the characteristic decorations was forthcoming on the spot. The commonest design (Stand 6) is a large boat with three paddles for steering, and with cabins on deck. At the prow are palm fronds, and aft is a tall pole bearing an ensign, which is in one case an elephant. There is also a further decoration of rows of birds—ostriches or cranes. With regard to a second style of imported pottery, we quote the Catalogue:—

“The black bowls with incised patterns in white are also certainly foreign. No such pottery is known in Egyptian make; but it resembles a finer pottery which has been found in several places with remains of the XII dynasty. The whole of this black incised ware is imported, and bears most resemblance to the earliest Italic black ware found with neolithic and copper tools. Similar fragments have been found in the lowest level of Hissarlik.”

The assumption at present is that our non-Egyptian dwellers on the west bank of the Nile, who were apparently akin to the allied races of the Libyans and Amorites, imported this pottery from the home of their parent race on the shores of the Mediterranean. From time to time some few examples of the native and imported pottery and of the characteristic stone vessels of this people have found their unrecorded way into the general antiquity market. It is a suggestive fact that the main centres of this distribution have been Abydos and Gebelên—that is to say, the termini of the two main roads by which the Libyans

would enter Egypt from the Oases. The race which we will therefore provisionally call the Western race, as distinct from the dynastic race which entered Egypt by the Hammamat Valley, were even more exquisitely skilled in flint workmanship than in the manufacture of hand-made pottery. At Stands 1 and 17 some of their stone implements may be examined, and also closely compared with a series of palaeolithic flints found on the top of a limestone plateau 1,400 feet above the Nile, and with flints of intermediate period. The people also wrought for themselves flint bracelets (Stand 15) and glazed with color the quartz beads of their necklaces. And lastly, the curious rude slate figures which have hitherto reached museums and collections only through the hands of plunderers and traders are now traced to this same distinct people of the Nile Valley, to the same fine workmen who made the Abydos flints and the Gebelên pottery.—*Academy*, July 6.

**TOMB OF SENMUT.**—"It may interest readers of the *Academy* to know that Prof. Steindorff and I discovered a few days ago the tomb of Senmut, the celebrated architect employed by Queen Hatshepsu to plan and superintend the building of her beautiful temple at Deir-el Bahari. The tomb is situated in the uppermost stratum of the Gebel Sheikh Abd el Gurneh, and consists of three chambers, all of which were elaborately painted.

"Unfortunately, it is now in a very bad state of preservation, but I have just finished copying all that remains of the inscriptions and paintings. A full account of the tomb will be published in an early number of the *Zeitschrift für ägyptische Sprache und Alterthumskunde* by Prof. Steindorff and myself."—PERCY E. NEWBERRY, in letter from Egypt to *Academy*, April 20.

**THE SQUATTING SCRIBE AT GIZEH.**—Recent excavations by M. de Morgan in the northern portion of the necropolis of Sakkarah have brought to light a mastaba of fine white stone. Upon the right side of the long corridor are two large *steles*, in front of each of which was a statue. The first represented was a man seated, and was an excellent piece of Egyptian portrait sculpture. The second, the new scribe, was squatted in front of the second *stèle*. It is about the same size as a similar statue in the Louvre, which it resembles so closely that the two statues might almost be described in the same terms. The new statue, however, represents a younger Egyptian, whose muscles were less developed. The style of this statue is that of the v dynasty, and in technical detail approaches so closely the statue of Ranofir that we may ascribe them to the same hand.—G. MASPERO, in *Mon. et Mem. Acad. Inscr.*, T. I., p. 1, with fine photogravure.



**A NEW GREEK PAPYRUS.**—Among the treasures acquired by Mr. Flinders Petrie last winter in Egypt is a roll of papyrus, 44 feet long, and covered on the recto side with 68 columns of Greek text. As usual, the roll had been broken, so that in every column there is a gap rather above the middle. Many of the outer or opening columns have been hopelessly injured, but there still remains a large quantity of text, written by several hands in a good clear writing, unmistakably of the III century B. C. The columns have been laid down on paper by Mr. Petrie with his usual skill, and Mr. B. P. Grenfell, who was on the spot, undertook the decipherment and transcription. Last week I had the opportunity of reading through and verifying with him his very acute and careful transcription, and helping him in determining the date and other problems which suggested themselves.

The result of our joint inquiry is so far as follows: The whole roll contains a series of ordinances regarding the control of State monopolies, and the conditions under which they were to be let to tax-farmers, with reservations protecting the State from loss, the farmer and the publican from mutual overreaching. The first nineteen columns, which are very much destroyed, seems to contain general regulations. Cols. 20-34 contain the regulations for the growth of vines and the making of wine, which was all under strict supervision, in order to protect the speculators who had bought the right of selling the wine—in fact, the wholesale vintners—as well as the State, which claimed a tax of one-sixth of all produce. This section concludes with formal decrees from the sovereign. The rest of the text is concerning the parallel regulations for oil, which are the more complicated as four kinds of oil are concerned—those made from the sesame, from the croton plant, from a sort of poppy and from gourds. There is no trace of the existence of olives, or of olive oil, in the country; but the very strict regulations against importing foreign oil by way of Alexandria of Pelusium show that its competition was feared.

Into the details of this legislation it would not be possible to enter without a long dissertation, and, indeed, many of them are still obscure, though they have already thrown great light upon the problems which I have left unsolved in my Vol. II of the “Petrie Papyri.” There are several curious words, or words used in unusual senses, which are an obstacle to our comprehension, but which will help to extend our yet imperfect knowledge of Hellenistic Greek.

But probably the reader is already impatient that I have postponed to this point the all-important question of date. Happily we can give a definite answer, provided our arguments be sound. The two dates given in the headings of ordinances are “the twenty-seventh year of Ptolemy, the son of Ptolemy, and his son Ptolemy,” and the twenty-

third year of the same reign. The occurrence of this curious formula in the published "Petrie Papyri" (Vol. II, p. 71), among papers exclusively of the second and third kings of the name; the character of the writing and the figure 27, which is beyond the actual years of the third Ptolemy's reign, all tend to make us assume the years 264 and 260 B. C., in the second king's reign, as those in which this great document was written.

There are other contributory arguments. Among the twenty-seven nomes enumerated (for the regulations extend over all Egypt) there is no Arsinoite nome, but in the place where we should expect it *the lake* is mentioned as a nome. This was the ordinary name of the Fayûm before Queen Arsinoë founded the great new settlement of veterans there, whose wills and other papers were published in the first volume of the "Petrie Papyri." We find, therefore, that in the twenty-third year of the king the nome had not yet received its new title. Unfortunately, the columns under the twenty-seventh year do not refer to it. In the twenty-ninth year the new nome was already established. But the collecting of the sixth for Queen Philadelphus—apparently in honor of her deification—appears under the text of the year twenty-three. No other queen, no titles of state, no other indication of the reigning sovereign, are to be found. But what I have given is enough to make us sure that we have before us the earliest papyrus of the kind, and that it will afford us materials for determining more closely the vexed chronology of the life of this queen, who influenced her country more than any of her successors till we come to the notorious Cleopatra. Parenthetically, I may add that Mr. Petrie has also brought back a *stele* containing a hieroglyphic text of the same period, in which an Egyptian high officer, a steward of the same queen, commemorates that he rebuilt a temple at Koptos under her orders.

I propose to call this great new papyrus, the longest and fullest of all our fiscal documents, for convenience sake, the "Monopoly Papyrus." It will presently be edited by Mr. Grenfell, when a good many stray fragments will, I hope, have been set in their places, and some puzzles in deciphering, which still remain, have been solved. Its relations to the documents in the second volume of the "Petrie Papyri" I shall discuss in the forthcoming appendix to that volume, which will contain the autotypes of the narrative of the third Syrian war.—J. P. MAHAFFY, in *Athenæum*, July 21.

Since then Mr. Grenfell has brought back from Egypt not only more fragments of the great Revenue Papyrus—apparently parts of a separate roll and much mutilated—but a number of family papers which are of the same date and time as that now in the British Museum (ccct) which concerns the property of a certain Druton, who lived in

the latter half of the II century B. c. The document in the British Museum is a complaint on the part of his daughter that, having inherited jointly half his property in land, a certain Ariston has encroached upon it, because they were women and the times were disturbed. The magistrate to whom they appeal is Phommotis, whom we know from other evidence to have been *strategos* of the Thebaid in 115 B. c. Mr. Grenfell has now found the actual will of Druton, besides sundry contracts made by him. These documents are dated in the early years of Soter II, the tenth king, and give us the whole series of his ancestors. Such complete series of Ptolemies have hitherto been very rare. We find that the settlers up at Thebes include Kretans and Persians, so that there must have been there, as in the Fayûm, a very mixed population. But oddly enough some of the Persians of the Epigone have purely Egyptian names, and there is even one case (Papyrus R of Mr. Grenfell's collection) in which a man called Nechutes, a Persian of the Epigone, is a protostolistes, and therefore a member of the priestly hierarchy. What could be more unexpected?

Turning to the documents he has recovered from some papyrus coffins in the Fayûm, and of the II century B. c.: one (K) is peculiarly interesting because it refers to the Sabbathion (Synagogue) of Aristippos, the son of Jakoub, evidently at the village of Samaria, on which I have commented in the "Petrie Papyri." But the Jews or Samaritans were not confined to this province, for in another fragment (O) Mr. Grenfell has found a complaint that a man has been swindled in the purchase of a horse from a Jew called Danoooul.

A good many of the difficult titles and phrases in the Petrie papyri are repeated, and some of them will, I hope, be explained in these new treasures. The handwritings, especially that of the will of Druton, are very remarkable and interesting as representing a period which was only known from the famous group of papers from the Serapeum, and some of the older and well-known specimens at Turin, *etc.* The present lot must have been found in an earthen vessel, as they are chiefly the family papers of a single house. They will shortly be published by Mr. Grenfell, in addition to some fragments which I brought home in 1893, and which are hardly worth a separate work. However, our store of Ptolemaic papyri is increasing rapidly, and there will soon be a whole library from these pre-Christian times.

*Votive Inscription.*—But since Mr. Grenfell showed me his treasures a new surprise has occurred. I had received from Egypt the squeeze and copy of a mutilated stone found at Dimêh (in the Fayûm) by my friend Mr. Wilbour, and dated in the year 104 B. c. (Cleopatra III and Ptolemy Alexander). The conclusions of the lines being lost, it

was in some cases impossible to restore the text, though the general sense was plain. It was the votive offering of a certain Dionysius to Isis and Harpokrates and some other god, on behalf of the queen and king, in commemoration of his having finished some road-building operations. Upon communicating these facts to Prof. Wilcken, of Breslau, he replied that Dr. Krebs had sent him a squeeze of another mutilated text, containing only the ends of lines, but that he suspected from the general tenor of both that they might fit together. As soon as I looked at the copy of Dr. Krebs' part which Prof. Wilcken very kindly sent me, I saw that it was so, and we have thus recovered the whole of a very curious text, for only a letter (or two) is lost along the fracture. Even so, there are still many problems to be solved, and I hope to be allowed to publish the whole in the forthcoming number of *Hermathena*.—J. P. MAHAFFY, in *Athen.*, June 1, 1895.

ALEXANDRIA.—CAN WE EXPECT ANY DISCOVERIES?—Mr. Hogarth writes from Alexandria on April 25, 1895: "The question whether any notable remains can be recovered now of the great city which was the burial-place of Alexander, the rallying centre of Greek letters, the greatest of Jewish colonies and the most notable cradle of Christianity, has been asked so often and met always by so uncertain a response, that it appeared worth while to obtain even negative evidence on the point. Although several attempts have been made by excavators, including Dr. Schliemann, their frequent omission to publish their results, and the unsystematic character of their work, left the problem still open up to this season.

"In the course of two months' work I have endeavored to solve it, and my conclusions, though negative, are definite. With the help of Messrs. E. F. Benson and E. R. Bevan, of the British School of Archæology at Athens, I have made exploratory borings about the central quarter of the ancient city, including the region of Fort Komal Dikk, the reputed site of the *Soma*, and in the eastern cemeteries. The Service des Antiquités gave us *carte blanche*, the military authorities offered facilities, and private owners of land showed a readiness to advance our exploration, for which we cannot be too grateful.

"These borings as a whole have demonstrated:—

1. That over all the central part of the Roman town there lies a deposit from 15 to 20 feet thick, mostly composed of Arab living-refuse, and singularly deficient in objects of interest.

2. That such remains as exist in the Roman town are in very bad condition; everywhere they present the appearance of having been ruined and rifled systematically. Walls are destroyed to pavement level and pavements ripped away.

3. That immediately below (sometimes at or even above) the Roman level water is tapped. Even tombs are found now to be below the inundated line. The soil must have subsided, and the stratum, earlier than Roman, be submerged for the most part. Neither in this stratum, therefore, nor in that immediately above, which is still very damp, can papyri be expected for one moment. The fact of such subsidence is proved amply by the aspect of the foreshore of the Great Harbor. The foundation-courses of large buildings, not earlier than Roman, gleam in the sea, and the low cliff, composed entirely of *débris*, shows sections of Roman walls and pavements right down to water-level.

"The state in which we find the central quarter accords exactly with the known fact of the destruction of the *Brachium* in the time of Aurelian. In St. Jerome's day the one rich Quarter was no more than a refuge for hermits; and St. John Chrysostom, when he said that the Tomb of Alexander was as though it had never been, seems to have spoken sober truth. The local collections of antiquities and reports obtained from local *savants*, builders, contractors for drainage works and the like, all demonstrate that up to now nothing first-rate of the Greek or Græco-Roman period has been unearthed in Alexandria, and very little that is even second-rate. The reward of tomb-riflers in recent times has been the leavings of earlier riflers; and ruined walls at pavement level, and the most broken of *débris*, have constituted the only return for the money and time spent in excavation in the town itself.

"I feel convinced that no great mine of museum-treasures remains to be explored under Alexandria; that its libraries have perished utterly; that all that exists of its Mausolea is plundered ruin; that the glories of the former foreshore are now represented by shoals in the port, and that its great temples, passing into churches and mosques, have been robbed of all they once possessed of value or beauty. The site is much over-built and very expensive to work, and no one could conscientiously recommend a foreign society to expend its funds upon it.

"Nevertheless, there are topographical results to be gained still, which are much to be desired. It will never be possible to write the history of the city until far more is known of its ancient plan than the investigations of Mahmud Bey el Fallaki supply. The laudable efforts of Signor Botti, director of the local Museum, have been directed to topographical ends for the past two years; and from the nature of the site the prosecution of these valuable researches is best left in local hands. Bit by bit, little by little, the map must be made, by watching here the foundation of a house, there the demolition of another, *etc.*

"I hope to furnish shortly a detailed report giving grounds for the general conclusions expressed here, and dealing with exploration in Alexandria in recent years, and more particularly that diligently conducted by Signor Botti."—D. G. HOGARTH, in *Academy*, May 18, 1895.

DEFENNEH.—In the *Jahrbuch Arch. Inst.* (1895, pp. 35–46), F. Dümmmler writes of *The Greek Vases of Tell Defenneh*, published in *Ant. Denkm., II pl. 21* (nine cuts). Aside from importations, the vases of Daphnæ fall into two classes. The first consists only of *situlae* of yellowish grey, ill-worked clay, from which the coloring has frequently flaked off. The style of ornamentation reminds one somewhat of "Rhodian" vases, though direct imitation is not to be assumed. The second class consists of vases of various shapes, the amphora being most common. In manufacture and decoration these are far superior to the first class, and show the influence of Ionia where rapid development took place in the first half of the VI century.

DEIR-EL-BAHARI.—CLEARING OF THE TEMPLE.—Mr. Naville writes: "The clearing of the Temple of Deir-el-Bahari is practically finished. This great work has extended over nearly three winters, and has occupied 215 working days. The very last days of the excavation have been productive of interesting results. In the sanctuary a heavy lintel, thrown down by mummy diggers, nearly closed the entrance from the first chamber to the second. This lintel has been raised and the door rebuilt. I was thus enabled to clear the first hall of the sanctuary down to the pavement, as well as the two next chambers. In doing so I discovered an interesting piece of sculpture, a great part of which has unfortunately been destroyed by the Copts. It shows the garden of the temple, the ponds of water in the neighborhood, and the fishes, birds and water-plants living in them. Curiously, these ponds—of which there are four—are called 'the ponds of milk, which are on both sides of this god [Amon] when he rests in his temple.' One may wonder how it was possible to have ponds and a garden in such a desolate place as Deir-el-Bahari, at a mile distance from the nearest well in the cultivated land. I have not found any traces of the ponds, but I have proofs that vegetation was artificially sustained. On the lower platform there are several round pits sunk into the rock to a depth of about ten feet. They are full of Nile mud, hardened by the watering of the palm-trees or the vines planted in them. Several of the stumps were found *in situ*. The natives told me that there are a great number of these pits, which they call *sagyiehs*, along the avenue where the Sphinxes stood. It is not impossible that in the old times the Sphinxes couched under the shade of palm-trees and tamarisks, like the rams in front of the Pylons of the temples at Karnak.

“An interesting work, which will have to be done next winter, now that the clearing is finished, is the sorting of the inscribed and sculptured stones, and, if possible, replacing them in their original positions. Coptic walls will have to be taken down, as the inhabitants of the convent have made the most barbarous use of interesting and fine sculptures. In the first year of the work I discovered a block belonging to a representation, at present unique, of an obelisk being transported on a large boat. Its forepart only could be seen. Later on I found the rudder of the boat, but the middle part was still missing. It has now been found. The obelisk is seen nearly in its whole length; it is tied to its sledge by a long parallel rope, and at regular intervals by cross-ropes over each of the wedges on which the heavy monument rests. Another sculpture, the blocks which have been found in the basement of the Coptic tower, shows a sitting colossus on a boat towed along the river by two barges with many rowers. As we know where this sculpture belongs, it will be easy to put it back again.

“Where was the tomb of Hatshepsu? is a question that has often been asked. I am now able to point to a place, of which I shall not yet venture to say more than that it is not improbable that it was her tomb. In the passage between the retaining wall of the middle platform and the enclosure we came upon an inclined plane, cut in the rock and leading to the entrance of a large tomb. The rubbish was untouched; the slope had evidently been made for a large stone coffin. Everything seemed most promising; but when we had passed the entrance, we got into a long sloping shaft reaching nearly under the Hathor shrine. The shaft ended in a large chamber, in the middle of which lay a quite plain wooden rectangular coffin, containing bones, and bearing only a few hieratic signs. Evidently this tomb had not been made for so poor a burial; and as there were no signs of plundering, the natural conclusion is that the corpse for which it was destined never was put into it. If we remember the hatred with which Thothmes III pursued his aunt's memory—his efforts not only to wipe away the record of her life, but even to annihilate her *ka*, her ‘double’ in the other world—can we suppose that he would have allowed her body to be buried sumptuously in the tomb which she had prepared? Would he not rather have destroyed her body or deprived her of burial? It is, therefore, not impossible that this tomb, discovered in the passage close to the Hathor shrine, was that which Hatshepsu had prepared for herself.

“The day before the date I had fixed for closing the work—while completing the clearing of the same passage—quite unexpectedly the workmen came upon a large foundation deposit in a small rock-cut pit, about three feet deep. The pit was covered with mats, under

which lay first a few pots of common earthenware ; afterwards, about fifty wooden objects, the models of an implement, the use of which I do not understand, and which we will call for the present winnowers. Each one of them bears the inscription : 'The good god Ramaka, the worshipper of Amon-el-Teren (Deir-el-Bahari)'; then we took out fifty wooden hoes, four bronze slabs, a hatchet, a knife, eight wooden models of adzes and eight large adzes with bronze blades ; at the bottom ten little pots of alabaster, and also ten little baskets, which I regard as moulds for bread. All the wooden or bronze objects, and also the alabaster pots, bear the same inscription. These things have no artistic beauty ; there is no precious metal or stone among them ; but they are interesting as historical evidence. They are very similar to a set of deposits of Thothmes III, discovered by Mariette at Karnak, and now exhibited in the Gizeh Museum.

"The principal work of next winter will consist in repairing and propping up walls which would go to ruin, and also in putting in their places all the inscriptions which we may be able to reconstitute. Hitherto travelers have often left Deir-el-Bahari unvisited ; it is now one of the most interesting sites on the west of Thebes."—EDOUARD NAVILLE, in *Academy*, April 13.

ESNEH.—COPTIC CHURCHES.—Prof. Sayce writes: A week before my arrival at Esneh a curious discovery had been made by the fellahin about a mile west of the Mohammedan tombs, which stand on the edge of the desert behind the town. They found there two subterranean Coptic churches, and what was apparently the house of the priest, also subterranean, and all, of course, now buried under the sand. Such subterranean buildings must be of early date, as they imply that the Christians had to conceal themselves from persecution. Mr. Dienisch took me to see them, and he found that since his previous visit, six days before, Mohammedan fanaticism had already defaced or destroyed most of the saints' heads which covered the east wall of one of the churches. Fortunately, Mr. Mallett, who has nearly accomplished his arduous task of copying the hieroglyphic texts in the temple of Esneh, accompanied Mr. Dienisch on his first visit and copied the Coptic inscriptions. The paintings which remain are still as fresh as when they were first made, and are excellent specimens of Byzantine work. One representing the Virgin and Child is especially good, though it will probably have been destroyed by the Mohammedan iconoclasts before this letter reaches England. One of the churches seems to have been dedicated to St. Eenas, and in the east wall of the priest's house is an oratory.

CAIRN TOMBS.—Some four miles further west in the desert we came across a large number of tombs in the shape of huge cairns of un-



wrought stones, which must have been brought from a considerable distance. I shall have something to say about these extraordinary monuments in another letter, and will now only add that a little to the north of the Mohammedan tombs a cemetery of the sacred *latus* fish has been discovered, and scores of mummied fish are lying there on the ground. The cemetery is not more than a quarter of a mile from the spot where, according to the French map, the northern temple of Esneh formerly stood.—*Academy*, March 23, 1895.

Prof. Sayce adds in a letter dated Cairo, April 17, that the stones of which these cairns are built must have been brought from the mountains some miles to the west. Mr. Floyer has discovered similar cairns opposite Gebelen, but they appear to be of small size. It is difficult to conjecture when and by whom such cairns were erected. In those opened by Mr. Floyer, nothing was found except a few bones, not even some implements.—*Academy*, March 23 and May 4.

**HESSEH.**—Prof. Sayce writes: "On the island of Hesseh, south of Bigeh and Philae, Lord Amherst of Hackney and myself made a discovery of some interest. On the western side of the island is a hieroglyphic *stèle*, inscribed in the words: 'Pe-Hor, governor of the land of the Temple,' from which it may be inferred that a temple once existed there. Tombs of the Roman period also exist on the western side of the island, as well as at its southern end, where the natives have disinterred a stone sarcophagus. Those on the west are excavated in the rock in the form of square chambers, the mummies of the dead being buried in them in sarcophagi, sometimes of stone, sometimes of terracotta. A libation table supported on obelisks of stone was placed by the side of it. The tombs, however, were afterwards re-used by the Copts, a number of corpses being crammed into a single tomb. In one of them Mr. Newman picked up a fragment of a Demotic inscription; in another Lord Amherst found part of a libation-table in honor of the son of the Nubian 'chief' Mesta-Khnum, who died at an early age.

"Lord Amherst took me to see the tombs, and we then explored the northern end of the island. Here we found more tombs, this time of vaulted brick on stone basements, and below them, not far from the 'bab' of the Cataract, was the site of a temple which had subsequently been converted into a Coptic church. The altar of the church had been supported on an upturned granite pedestal, on one side of which were cavities for the feet of three statues, while on another I found a Greek and a Demotic inscription. The Greek reads:—

- (1) ΒΑΣΙΛΕΙΑ ΠΤΟΛΕΜΑΙΟΝ ΚΑΙ ΒΑΣΙΛΙΣΣΑΝ ΚΛΕΟΤΤΑΤΡΑΝ.
- (2) ΘΕΟΥΣ ΦΙΛΟΜΗΤΟΡΑΣ ΚΑΙ ΠΤΟΛΕΜΑΙΟΝ ΤΟΝ ΥΙΟΝ ΑΥΤΩΝ.

Then comes three erased lines, over which has been engraved in large letters: ΙΞΙΞ ΚΑΙ ΩΡΟΞ. Next follow two lines of Demotic, the second of which has been erased, and the first (which is a translation of the Greek) ends with the names of 'Isis and Horos.'

"Here, then, we have a memorial of the ill-starred Ptolemy Eupator, who must have been a boy at the time the monument was made, as the cavity in which his statue stood, between those of his father and mother, is of relatively small size.

"Bases of royal statues with Greek inscriptions are rare in Egypt: indeed, I know of only one other, which is now in the Museum of Alexandria. Curiously enough, this also is dedicated to Philometor (though not to his son and wife), while there are traces of erased lines, in place of which the names of Isis and Horos have been engraved. Could this monument have originally come from Hesseh? At all events it would appear that the temple of Hesseh was dedicated to Isis and Horos."

LAKE MOERIS.—In the *Rev. Critique*, 1894, II, p. 73, M. Maspero treats of the question of Lake Moeris, in which once again he rejects the hypothesis of Linant, almost universally admitted. He concludes: "The entire structure of theories to explain classical Moeris rests upon a single text, that of Herodotos. Other authors merely reproduce Herodotos in applying to Birket Kéroûn what Herodotos had said of Moeris. Herodotos had seen the Fayoum at the time of the inundation; he had mistaken for an artificial lake, serving as a reservoir, the whole extent of water comprised between the dykes which enclosed the basin of the Fayoum."—*Rev. Arch.*, 1895, p. 126.

### TUNIS.

THE HIPPODROME OF DOUGGA.—Northwest of the ruins of Dougga, some hundreds of metres from the enclosing wall of the acropolis, is a long rectangular field of well defined limits. A long wall carefully built indicates the presence here of a considerable structure in antiquity. The purpose of this building was for a long time doubtful, but now may be recognized as the site of an ancient hippodrome. Here may be seen the rounded extremities of the *spina*, also the *podium* behind which were the spectators' seats. The *spina* was about 180 m. long, so that the course for the races was in length one stadion. Some fragmentary inscriptions were also found. This hippodrome dates from the years 223–225, within a century of which time there arose in the neighborhood of Dougga many buildings whose ruins make this part of Africa one of the richest fields for the archæologist.—DR. CARTON, in *Rev. Arch.*, March–April, 1895, p. 229.

## TRIPOLI.

**THE MAUSOLEUM OF EL'AMROUNI.**—Tripoli has recently furnished a monument which recalls in some measure the celebrated mausoleum of Dougga. It is a tomb decorated with basreliefs, bearing a double inscription—Neo-Punic and Latin. It was discovered at a place called El'Amrouni, half way between Douf rat and Nâlout, on the ancient Roman road from Tunis to Ghadames. The ruins were buried in the sand in the neighborhood of other tombs of less importance. Only the base composed of four large steps was still in place; all the upper portion had fallen down and the materials were buried. After careful excavations some thirty pieces of cut stone were recovered, consisting of mouldings, sculptures and reliefs in a remarkable state of preservation. The monument was formerly about 16 m. high. It was composed of two stages surmounted by a pyramid. The tomb chamber contained four niches, and was entirely filled with sand. The mausoleum was quadrangular, the east and the west bases being larger than the north and south.

The eastern façade presented at the base a small door which entered a small room. At the first story between two Corinthian pilasters was a basrelief representing the departed and his wife. Immediately above was a Latin inscription, then a Neo-Punic inscription, and finally the upper basrelief. The basrelief representing Orpheus charming the animals, and higher up a relief representing Orpheus and Eurydike. The north and south sides were apparently decorated each by a single relief representing Orpheus rescuing Eurydike and Herakles rescuing Alkestis from Hades. Two inscriptions are the same, though in different languages. The Latin inscription reads:

DIS · MANIBVS · SAC ·  
 Q APVLEVS · MAXSSIMVS ·  
 QVI · ET · RIDEVS · VOCABA  
 TVR · IVZALE · F · IVRATHE · N ·  
 VIX · AN · LXXXX · THANVBRA ·  
 CONIVNX · ET · PVDENS · ET · SE  
 VERVS · ET · MAXSIMVS · F ·  
 PIISSIMI · P · AMANTISSIMO · S · P · F

M. de Villefosse has called attention to the fact that these episodes from the history of Orpheus recall the words of St. Augustine in the *Civitas Dei* (xviii, 14). The interest of these reliefs is increased by the Neo-Punic inscription accompanying them, which is the first Phœnician inscription discovered as far south in Africa.—PHILIPPE BERGER, in *Rev. Arch.*, 1895, p. 71.

**MEGALITHIC REMAINS.**—Mr. Cowper writes from Malta, April 11, 1895, that he has just spent a fortnight in the Tripolitan range of hills examining a large and most interesting series of ancient remains. The importance of the series lies mainly in the elaborate character of the remains and their abundance, which prove them to be the vestiges of an important and an almost unknown civilization. "Our present knowledge of these remains appears to be derived from two sources. First from the researches of the traveler Barth, who traveled in both Jebel Tarhuna and Jebel Gharian, but whose aim was not primarily the examination of antiquities. He mentions and gives some brief description of about eight sites, but passed within a short distance of many others which he did not examine. The second traveler who has mentioned the subject was the unfortunate Von Bary, who died in 1877 at Ghat. He has left a paper in the transactions of a German society, translated into French in the *Revue d'Ethnographie*, unillustrated in the last, and, I believe, also in the first-named publication. In this paper he has given some notes on about thirteen sites which he visited.

"The sites which I have been able to visit number in all about sixty, which include most of those mentioned by Barth and Von Bary. Numerous others I saw at a distance or heard of, but found no opportunity of visiting.

"The remains in question appear to be found all over Tarhuna, and to reach into the more mountainous district of Gharian. The more complete examples consist of rectangular enclosures, well built of dressed stone, divided by lines of square columns, and including one or several megalithic monuments like enormous doorways, which are formed of jambs or uprights, with a cross stone at the top. These monuments are often, but by no means always, trilithons. They vary from 8 ft. to 17 ft. in height, and among the Arabs are known as *senams*, i. e., idols. These *senams* are not orientated, and an especially puzzling feature consists of square holes which are in all cases cut into either jamb at regular intervals. What the original use of these monuments was must be a matter for future consideration, for a peculiar feature of them is the narrowness of the passage between the jambs, which almost precludes the possibility of their really being doorways, as at first sight they appear. There is, however, often on one side of them, facing the passage, a large flat stone, flush with the ground and grooved in a peculiar way which leaves little doubt that it was an altar. There are, besides, one or two other peculiar types of stone which continually occur, and which are much more mysterious. Stones with pit markings, generally seven square, are also common. I have further been fortunate enough to find four stones with carvings,

which without doubt belong to the same period. One of these at Ksæa has been mentioned, and also engraved by Barth, but his engraving is not very trustworthy. The other three have never before been noticed.

"These sites are so numerous that in parts of Tarhuna there are few slight eminences which do not bear the traces of one of these temples. Wherever a door (at present I have no better word) remains standing or fallen the place is called a *senam*, but where there is no trace of one of these they are simply known as *beni* (or *buni*) *gedim* (old buildings.) The numerous Roman ruins in the vicinity are classed by the Arabs under the same head.

"These megalithic temples (for temples I cannot doubt they were) are of an earlier period than the Roman, for the *senams* were smashed and built into Roman edifices. Moreover, the temples were continually altered and rebuilt by the Romans, who adopted them for their own uses. In these Roman buildings the doorways were often preserved, and there is reason to believe that in more modern times either superstition or other motive among the people has in some degree helped to protect them from destruction.

"Of all the sites I visited I took measurements or made rough sketch plans, and also took photographs, which will, I hope, sufficiently show the character of the remains. Were it not for the restrictions placed by the Turkish authorities for the last fifteen years upon Europeans wishing to enter the country, it is probable that these ruins would be now to some extent known.

"One word more. My acquaintance with the megalithic remains of Algeria is *nil*; but I have reason to believe that the *senams* and temples of the *senam* period of Tripoli evince marks of a much higher and more elaborate civilization than the Algerian series. The megalithic remains of Mnaidra and Hajjar Kym, in Malta, which are well known, certainly belong to a far ruder type, and though it would be rash to say that there is no connection between these remains and those of Tripoli, it is, at any rate, certain that the connection is not intimate."  
—H. S. COWPER, in *Athenæum*, May 18, 1895.

## ASIA.

### BABYLONIA.

**EARLY ASTRONOMICAL OBSERVATION.**—On the 29th of August, 11,542 B. C., the star of Sirius or Sothis was visible during an eclipse of the sun. M. Oppert, who is the author of this calculation, thinks that this phenomenon, which was the ground for the Sothic cycles, was observed in the Island of Tylos, in the Persian Gulf, the cradle of

Chaldean civilization. We would have then in this by far the most ancient date known to history. To this Salomon Reinach replies that it seems unscientific to put humanity, that is to say civilization, at such an early period, since humanity must have been very civilized in order to observe such an astronomical phenomenon and to preserve the remembrance of it.—*Rev. Arch.*, 1895, p. 123.

**THE NUDE FEMALE FIGURE NOT OF BABYLONIAN ORIGIN.**—At a recent meeting of the *Académie des Inscriptions*, M. Salomon Reinach read a paper upon the representation of female nudity in Greek and Eastern art. His main object was to disprove the generally received theory that nudity in classic art is ultimately derived from a Babylonian source, the image of the goddess Istar. He maintained that there was no nude divinity in the Babylonian pantheon. Istar, as a warrior goddess, is represented clothed and in armor; if she disrobes herself for her descent into hell, that is her humiliation. On the other hand, there has been found in the Archipelago and at Troy, dating from about 1200 B. C., statuettes of nude females, and a very ancient tumulus in Thrace has furnished a similar example. We know that there existed at the same period in the Greek islands statues of women of life-size, one of which is now preserved at Athens. M. Reinach suggested that some of these statues might have been carried up from the coast by a Babylonian conqueror, and then become objects of worship. In this way he would explain the presence on cylinders of a nude goddess, who is sometimes placed upon a pedestal. It was, then, from prehistoric Greece that the type of nude divinities penetrated to Babylonia; the same type maintained itself in Phœnicia, whence it passed back to historic Greece, and so to Rome.—*Academy*, May 4, 1895.

Since then M. Reinach has published his paper in the *Revue Archéologique*.

**TELLO SIRPURLA.**—**THE SILVER VASE OF AN EARLY KING.**—We have already referred in the JOURNAL to a silver vase found by M. de Sarzec during his excavations at Tello in 1888. It has only recently been cleaned by M. Heuzey, who has studied it in the museum at Constantinople, and publishes an article upon it in the *Monuments et Mémoires*, T. II, pp. 5-28. This vase, which is the only object in precious metal thus far found at Tello, is the earliest object of its kind in existence, as it dates from about 4000 B. C., if not earlier. In form it is extremely beautiful, reminding of a certain type of Chinese or Japanese vases of ovoidal shape, resting upon a four-footed base and ending in a plain straight mouth. Its technique is also perfect. It is beaten into its form out of a single sheet of silver, and French experts in metal declare that they could not do better at present. Its

total height is 35 cm. Its diameter is 18 cm. Its form is that of a jar, or to use the corresponding Greek term, *pithos*. It has no handles. The most interesting part of the vase is the series of figures incised in the metal, which were brought to light by M. Heuzey's patient handiwork. Encircling the centre of the body of the vase is a broad band on which is reproduced four times the group which has been identified by him as the coat-of-arms of the city Sirpurla. It is a lion-headed eagle facing the spectator with outspread wings and holding with his extended claws two lions *passant*. This exact group is seen on a number of bas-reliefs found at Tello, one of which was illustrated by M. Heuzey in the first number of the *Monuments et Mémoires*. The lion-headed eagle represents the city subduing its enemies in the shape of lions. In two out of the four cases the lions are replaced by other animals: once by two deer and once by two wild goats. In the former M. Heuzey would see typified the field inhabitants of the plain and in the latter the hardy mountaineers. The principle of symmetrical and alternating repetition which is exemplified in these four groups is thoroughly Asiatic and different from the spirit of Egyptian art, and it is interesting to find it at the very beginning of Babylonian civilization. A similar principle is exemplified on the narrow point immediately above the main decoration. Upon it are outlined seven reclining cows with right fore-leg extended and raised head. Here we find the principle of repetition and the first type of an idea which was handed down to the Assyrians and the Greeks of zones of animals, the best example of which are found on Assyrian shields and Phœnician dishes and Greek vases. Besides these two rows of subjects, the vase bears an inscription by which this vase is dedicated to the god Nin Ghirsu by Entemena, the Patesi or high priest of Sirpurla. The inscription would lead one to believe that this vase was but part of the treasury of similar objects dedicated by this ruler to the god. Now, Entemena is the fourth king in direct descent from Ur Nina, who was the founder of the local dynasty. This ruler is regarded by M. Heuzey as considerably earlier than Sargon I, whose date is 3800 B. C. This he regards as proved by the earlier character of the monuments of these early rulers of Sirpurla, when compared with monuments of Sargon I and Naramsin. The animals outlined upon the vase are executed with remarkable skill, as long as they are given in profile. As is customary with the early Babylonian artist, the forms are made heavy in contrast to the lightness of Egyptian art. The outlines of the animals, of course, are especially true to nature, but the artist failed directly when he attempted, as early Babylonian artists seem to have been fond of doing, to execute the full face. This he does in the case of the lions and the lion-headed

eagles with disastrous results. He is very fond of giving the details of both the mane of the lions and the wings of the eagles, though otherwise he confines himself to a slight indication of some of the muscles.

**FOUNDATION STONES OF EANNADU.**—At a meeting of the *Académie des Inscriptions* M. Heuzey read a paper upon some Chaldæan monuments of great antiquity, of which he had received impressions from M. de Sarzec. In particular he dealt with two foundation-stones, upon which Eannadu, the warrior of the Column of the Vultures, had inscribed a history of his reign. One of these contains no less than 150 compartments of writing. Beside the long religious litanies, which comprise almost the entire literature of this remote epoch, these annals are at present the only contemporary historical documents that we possess. It appears that Eannadu had worked hard to expand and fortify the towns or detached quarters which formed the agglomeration of Sirpurla, particularly Uruazagga, "the holy city." The catalogue of his conquests includes the countries of Elam and Isban, his traditional enemies, and also the historic cities of Erech, Ur and the City of the Sun (evidently Larsam). Mention is made of an alliance between some of these with the land of Kish. On the Column of the Vultures, Eannadu bears the style of King of Sirpurla, which he also gives to his father Akurgal and his grandfather Ur-nina; but on the foundation-stones he only uses, for them as well as for himself, the religious title of *patesi*, which he boasts to have been invested with by Istar, the goddess of battles. These statements throw light upon the theocratic character of early Chaldæan civilization, while they show the important part that Sirpurla played from the beginning of history.—*Academy*, May 18, 1895.

**A NEW ASSYRIAN STELE.**—In Vol. xvi of Maspero's *Recueil de Travaux*, Father V. Scheil, writing from Mossoul on May 21, 1894, publishes a cuneiform text of great importance. It is a *stele* of Bêl-kharran-bêl-usur, admirably described by the learned writer, whose introduction, transcription and notes are excellent at such a distance from literary apparatus. Destined apparently for Constantinople, we owe the Reverend Father warm thanks for apprising us so quickly of its contents. There can be no question of its value for an estimate of the internal affairs of Assyria.

While we know that the greater officials of the kingdom and the prefects of the chief cities took their turns with the king himself in giving name to the year, and while here and there we had glimpses of generals and ministers, as a rule all were eclipsed by the glory of the monarch. The tone of many of the dispatches sent to the kings of Assyria is far from subservient; but though all along we have suspected that the empire was not the creation of the king and that his



power was founded on the ability of his subordinates, he usually omits to state his indebtedness.

In this inscription of Bêl-kharran-bêl-usur (Eponym in 741 B. C. and again in 727 B. C.) we see somewhat behind the scenes. Of this officer little is known beyond what he tells us here himself. As nagir êkalli he ranks next to the Tartan Nabû-danin-ani under Tiglath-Pileser III, and later as prefect of Gozan at the accession of Shalmaneser IV. His name also occurs on a mutilated tablet, K. 12990, in the British Museum (Bezold Cat., K. Coll., Vol. III) and possibly elsewhere.

His own record is remarkable. He founds a city, builds and endows its temple, gives it a constitution, supplies it with roads, apparently on his own initiative, at his own expense and without any reference to his monarch beyond a formal acknowledgment of his subordinate rank. He calls his city after his own name; he blesses the successor who shall respect his monuments and the freedom of his city on the one hand, while he curses the careless or mischievous custodian of posterity on the other with a regal grace. His reference to his position as due not solely to Tiglath-Pileser, but to "his lords in their high commission and assured favor," seems to point to something short of absolute monarchy. Perhaps at that time the king was only *primus inter pares*; and it is at least noteworthy that Tiglath-Pileser takes care to record that certain of his conquests were assigned to the province of the Tartan or of the Rab-bi-lul, a compliment subsequent monarchs do not find it necessary to pay.

Father Scheil's transcription of the text, as he publishes it, is very doubtful in places, and his version does not agree perfectly with either. The text, if correctly copied, was carelessly inscribed, so I append a new version of the text, with some notes explanatory of my rendering, trying to be as literal as possible:—

1. Marduk, great lord, king of the gods, holder of the ends of heaven and earth,
2. Populator of cities, establisher of towns, universal ordainer of the temples of the gods;
3. Nabû, scribe of the gods, wielder of the glorious tablet-style, bearer of the tablet of the destiny of the gods,
4. Director of the Igigi and the Anunnaki, donor of sustenance, giver of life;
5. Šamas, light of the lands, judges of all cities, protection of regions;
6. Sin, bright shiner of heaven and earth, bearer of the upraised horns, who clothes himself with brightness;
7. Ištar of the stars, brightness of heaven, to whom prayer is universally good, who receives petitions.

8. The great gods, to all of them, hearers of his prayer, his helpers, his lords:
  9. Bêl-kharran-bêl-usur, nagir of the palace of Tiglath-Pileser, king of Assyria, venerator of the great gods,
  10. There sent me forth the mighty lords with their high commission and assured favor.
  11. A city in the wilds and the wastes I chose, from its foundation to its roofs, verily I finished.
  12. A temple I made, and the shrine of the great gods therein I raised.
  13. Its temen, I like a piler of a mountain founded, I settled its foundation for ever and ever,
  14. Dur-Bêl-kharran-bêl-usur, in the tongue of the people, I called its name, I directed roads to it,
  15. An inscription I wrote, and the image of the gods on the top I made, in the dwelling of the divinity I set up
  16. Endowments, sacrifices, incense for those gods I established for ever.
  17. Who ever hereafter that Aššur, Šamas, Marduk and Rammân, shall graciously name and send there.
  18. Restore the ruins of the city, of this temple, the endowments and sacrifices of those gods thou shalt not discontinue,
  19. Of that city its freedom I made, its crops shall not be torn up, its corn shall not be trodden down, *etc.*
- C. H. W. JOHNS, in *Academy*, July 6, 1895.

#### PERSIA.

**SASSANIAN VASES AT ST. PETERSBURG.**—The Museum of the Hermitage has been enriched by the addition of seven plates and six silver cups discovered in the region of Perm and Viatak. One find made near the river Tomis consisted of five plates, four cups and six necklaces. This included one plate of Byzantine workmanship (v-vi cent. A. D.) with Greek marks of manufacture not yet deciphered. All the other silver vessels are Sassanian. They consisted of: (1) The image of a ram in a park; (2) a lion devouring a stag; (3) a royal huntsman mounted, attacked by wild beasts. The king wears a head-dress like that of Sapor. In the lower portion of this plate may be distinguished a Pali inscription, not yet deciphered; (4) a plate with the image of a woman clothed in a long robe seated upon a winged monster and playing upon a wind instrument. On the other side of the plate a Pali inscription, which has not yet been deciphered; (5) a plate with the image of two warriors clad in scaled breast-plates; one makes use of a bow, the other of a javelin. On the ground are two small round shields, two axes, two broken swords, as if this was the last episode of

a long fight. M. Smirnow, who has written an account of these plates, thinks that the explanation of this one may be found in Persian poetry. Amongst the other objects may be cited a cup, the handle of which is ornamented with the image of a bearded Persian with earrings, also several cups decorated with various motives, such as peacocks, birds amongst serpents, etc.—*Rev. Arch.*, 1895, p. 129.

**SAPOR AND VALERIAN.**—In May, 1893, the Cabinet des Médailles was enriched by the addition of an ancient cameo of unusual interest to antiquarians and historians. The stone is a sardonyx of three layers, the base is dark brown, the middle layer on which the relief is carved is pale white; the upper layer, which is utilized for the definition of certain details, is russet color. The stone is in the shape of an ellipse. Its two diameters are 103 mm. and 68 mm. and its thickness 9 mm., being one of the largest ancient cameos in existence. It represents a Persian king of the Sassanian dynasty on horseback taking prisoner a Roman emperor, who is also mounted and defending himself. The helmet of the Persian king is surmounted by a large globe, which according to Adrien de Longperier was a symbol of the solar sphere. His shoulders are surmounted by smaller globes. Pendant bands flutter from his diadem and girdle. The Roman emperor, beardless, is crowned with laurel. He wears a breastplate and the *paludamentum* flutters behind his back. He brandishes the *parazonium* above his head, while the Persian king makes no use of his sword. It was in the year 250 of our era in the neighborhood of Edessa that the emperor Valerian was taken prisoner by surprise by Sapor I, son of Artaxerxes. This event made a great stir in the Oriental world, perhaps much more amongst the Romans, and has been recounted by various authors. Valerian was the only one of the Roman or Byzantine emperors who was taken prisoner by the Persians. In the year 260, when this event took place, he was sixty-seven years of age. Sapor I, who was crowned in the year 242 and died in 272 or 273, was also an old man. The identity of the Roman emperor and of the Persian king is confirmed by numismatics, and the Persian triumph is represented also in reliefs at Naksche roustem. Sassanian cameos are few in number and are frequently attributed to Greek or Byzantine sculptors in the service of the Persians. It seems probable, however, that this art survived amongst the Persians as an inheritance from Babylonia and Assyria.—ERNEST BABELON, in *Mon. et Mem. Acad. Inscr.*, T. I, p. 85.

#### PALESTINE.

**NEW MILE-STONES.**—The Dominican fathers have discovered at Bettir the most ancient mile-stone of the region, dating 130 A. D. It

is the eighth on the road leading from Jerusalem to Eleutheropolis. In the same district there has been found the epitaph of a legionary, of which P. Germer-Durand has given a new transcription. The mile-stone in the neighborhood of Jerusalem dates from the Kaliphate of Abd-el-melik, and contains the most ancient Arabic inscription which has diacritical points. Together with this document M. Clermont-Genneau communicates a dedication by the x legion *Fretensis* to Trajan and a mile-stone of Adjloûn, with the name of the legate, P. Julius Germinius Marcianus, 162 A. D. At Gerasa there has been found a dedication to Antoninus and two other texts; one of them mentions the date 294, which corresponds nearly to the year 215 A. D. At Mzerib several texts have been copied, one of which is in verse. Another metrical epitaph has been found at Nawa, which contains a mention of Alkinoos.—*Rev. Arch.*, 1895, p. 121.

**EXPLORATION OF MOAB.**—During the winter months, when excavation becomes difficult or impossible at Jerusalem, Dr. Bliss received the sanction of the Committee of the Palestine Exploration Fund to undertake a journey to the Land of Moab, including the examination of Medeba, Kerak and other places of historical interest beyond the Dead Sea. Dr. Bliss had the special advantage of a letter of recommendation from Hamdy Bey, director of the Museum of Constantinople. He was received most cordially by the governor of Kerak, and was afforded the fullest permission to measure and make plans of buildings, to copy inscriptions, *etc.* Among other things, he discovered a previously unknown Roman fort and a walled town with towers and gates like the interesting town of M'Shîta. After a journey of very great interest he got back to Jerusalem on April 2, and at once resumed the work of excavation. The committee have appointed Mr. Archibald Campbell Dickie, a trained architect, to assist Dr. Bliss in this work, especially in drawing plans, sections, *etc.* He has already arrived in Jerusalem.—*Academy*, April 27.

**JERUSALEM. — HISTORY OF THE HOLY SEPULCHRE.** — Mr. George Jeffery, F.R.I.B.A., has published at Jerusalem a series of plans and sketches intended to illustrate the architectural history of the buildings on the site of the Holy Sepulchre, as described by the earlier pilgrims. The plans have been made from actual measurement on the spot, so far as the difficult nature of the work permits, infinite trouble having been caused by complicated proprietorship and by sectarian prejudices. Much assistance has been derived from the recent discoveries of Herr Schick, which have demonstrated the position of the much-disputed Second Wall. The method adopted by Mr. Jeffery is to work backwards chronologically. He starts with a plan of the buildings as they were left by the Crusaders in the XII century, which is practically

identical with their present condition, except for the absence of the modern sectarian partitions and a few restorations. Next we have a plan of the (XI century) buildings of Constantine Monomachus, as described by Saewulf in 1102, before their destruction by the Crusaders; then the (VII century) buildings of Modestus, as described by Arculf and Willibald, and finally the (IV century) basilica of Constantine, conjecturally restored from the descriptions of Eusebius and Saint Sylvia. To this last is added a reproduction of the apse mosaic in S. Pudenziana in Rome, which may possibly be a contemporary representation of Constantine's basilica. By way of explanation, Mr. Jeffery has quoted extracts from the accounts of the pilgrims referred to.—*Academy*, June 29, 1895.

### SYRIA.

**SOME HITTITE BRONZE FIGURINES.**—M. Menant in the *Rev. Arch.*, Jan-Feb., 1895, publishes a series of bronze figurines found in the Orontes. These figurines resemble especially those which have hitherto come from Phœnicia and Sardinia. An analysis made by M. Ditte, of the Sorbonne, shows that the bronze consisted of: tin, 3.44; lead, 3.90; copper, 92.65, besides slight traces of iron. They were moulded in a single piece and rudely made. One of these identifies itself as a Hittite divinity, since it wears upon its breast a sort of phylactery containing the Hittite symbol for divinity. Both arms are free and raised. On the head is a conical cap surmounted by a plume. In this case, as in all the rest, the feet are indeterminate and give no evidence as to the style of shoes. One of the statuettes is the figure of a goddess. Another of finer workmanship had artificial eyes and still wears a silver torque about his neck and carries a silver sceptre in his hand. There can be little doubt that these figurines reflect more important monuments which have not yet been discovered.

### ASIA MINOR.

**MYCENÆAN AND CUNEIFORM REMAINS ON HITTITE SITES.**—Little is known as yet of the results of the excavations of M. Chantre at Borghaz-Keui and at Kara-Euyuk, where he found a cuneiform text and pottery having some analogy with that of Mykenai. He is about to publish an extensive work on this subject.—*Rev. Arch.*, 1895, p. 113.

**EXPEDITION OF MM. HULA AND SZANTO.**—MM. Hula and Szanto have published the first results of their expedition of 1893 made on the Liechtenstein foundation. They discovered three new towns—Kasossos, Hygassos and Kallipolis. In the walls of Amyzon they found this interesting inscription: Βασιλεὺς Ἀντίοχος στρατηγούς,

ἱπάρχαις, πεζῶν ἡγεμόσι, [ἐτ]α[ίροις?], στρατιώταις καὶ τοῖς ἄλλοις . . . τὸ ἱερὸν Ἀπόλλωνος MAOΣTOEN (doubtless a local epithet of the divinity). Then they studied the ruins of Alinda, its necropolis, theatre and gateway. At Kafadji they discovered contracts of rent analogous to those of LeBas, No. 323 ff. At Mendelia they copied an honorary decree in which the Mylasians and Rhodians are mentioned, also a Karian inscription which reads:—

Κ'νῖιηε—eegeseaä—áisaü.

and which signifies

Ἑγησίας Αἰῶνον Κνίδιος (?)

At Herakleia of Latmos they discovered an inscription identifying the temple of Athena. At Kadi-Kalessi they found Byzantine paintings representing scenes from the life of Christ. Mylasa also furnished several new inscriptions. The other results of the expedition may be tabulated as follows:—

1. Eski-Hissar. Inscriptions to Zeus Labraundos, Demeter and Kore.

2. Ulash. An inscription revealing the existence of the *Κασωσσείς* of the temple of Zeus.

3. Pedasa. A new inscription.

4. Halikarnassos. Honors paid to Sylla, an ephebic inscription; dedication to Isis and Serapis; numerous Nike inscriptions.

5. Idyma. Mention of a *κοινὸν τῶν . . . ὠσιτενίων*; name of the tribe *Λοσεύς*.

6. Baïr. Temple of Asklepios and an epitaph of a citizen of Hygassos, from which it follows that Hygassos is Baïr.

7. Turan-Tehiflik. Identified by an inscription as Kallipolis.

8. Pisye. Epitaphs.

EXPEDITION OF MM. HEBERBEY AND KALINKA.—MM. Heberbey and Kalinka have also forwarded to M. Reinach the results of their expedition to Asia Minor during the autumn of 1894. They recovered more than 300 inscriptions, of which two are Latin and five Lykian. At Karabuk they discovered the *\*Κορμέων δῆμος*, which according to an inedited inscription of Ibesos formed with this town and Akalissos a *sympoliteia*. Another inscription enabled them to fix the site of Apollonia at Avassari, about six miles west of Tristomo. Numerous fragments and eight entire blocks were found to complete the celebrated inscription of Opramoas at Rhodiapolis.—S. REINACH, *Rev. Arch.*, 1895, p. 111.

HALIKARNASSOS.—B. Keil has made a study of the system of enumeration employed in an inscription from Halikarnassos. One system is the simple Attic system where A = 1, B = 2, KA = 21, etc. In the other 1 stands for an obol, D for a drachma, 2 D for a stater

and a dash with two little circles at each extremity for 10 staters. There are also signs for fractions of obols,  $— = \frac{1}{4}$ ,  $— = \frac{1}{2}$ ,  $— = \frac{3}{4}$ . The article is too complex and treats of too many subjects to be here analyzed at length.—*Rev. Arch.*, 1895, p. 115.

LYKIA.—M. Imbert has made a study of names in relationship in Lykian inscriptions. The names for son, wife, family and daughter are already known. Imbert adds *tuihes* = nephew, *qahbu* = daughter-in-law, *ddedi* = brother or brother-in-law, *epñneni* = grandfather, etc. He announces that a Corpus of Lykian inscriptions will be published by the Academy of Vienna in 1895.—*Rev. Arch.*, 1895, p. 116.

MAXIMIANOPOLIS.—A basrelief in basalt at Soueïda in the Hauran represents a scene from the Gigantomachia or according to M. Clermont-Ganneau, Zeus and Herakles appearing in the character of two emperors, perhaps Diocletian and Maximianus. In Gallo-Roman art more than one of these mythological subjects have thus been treated realistically in the details of armor and of the costume. A town of Maximianopolis existed precisely in this district, and M. Clermont-Ganneau thinks that Soueïda marks its site.—*Rev. Arch.*, 1895, p. 121.

SMYRNA. — GROTESQUE TERRACOTTAS. — Once Mr. Ruskin wrote very severely about the grotesque head sculptured on the tower of Sta. Maria Formosa at Venice. He saw in it a work of pure imagination conceived by an artist who was unworthily fond of the ugly. M. Charcot recognized in this effigy the signs of a pathological deformation of the face, signs which were reproduced with scrupulous exactness. In an article in *La Nature*, Dr. Regnault, who once made a similar study of Egyptian sculptures, proves now that certain grotesque statuettes from Tanagra or from Myrina, which were usually regarded as caricatures, are in reality faithful copies of nature. He insists especially upon the cranial deformations, and notes in the various figures exact representations of microcephaly, acrocephaly, scaphocephaly and hydrocephaly. One of these statuettes deserves especial attention. It is a terracotta of Smyrna (No. 707 of the catalogue of the Louvre) representing a microcephalous idiot, who is strangling himself by gluttony. Such an accident, it appears, frequently occurs in lunatic asylums. The gesture of the idiot carrying his hands to his neck, giving the impression of suffocation, the expression of the countenance, the form of the brain and the forehead in these statuettes are a striking reality for pathologists. M. Heuzey has recently shown by living examples that the beauty of lines in Greek art is based upon reality. Dr. Regnault on his side shows us that the same is the case for ugliness.—*Débats*, 1894, Dec. 11, quoted in *Rev. Arch.*, 1895, p. 114.

SYDE.—BASRELIEFS OF THE NYMPHÆUM.—M. Collignon has recently communicated to the French Academy of Inscriptions some inedited

sketches found among the papers of the English architect Cockerell, and reproducing four of the reliefs which adorn the balustrade of the Nymphæum of Syde. Two of these reliefs are already known by publication of Count Lanckoronski on the cities of Pamphylia and Pisidia, but the drawings of Cockerell are even in this case interesting as differing in certain details. His other two sketches reproduce bas-reliefs which no longer exist. One represents a Nereid rising out of the water by the side of a marine monster and a flying Eros; on the other is Selene being led by Eros toward the sleeping Endymion. This subject is treated in a painting at Pompeii and this analogy is sufficient to show the survival of Hellenistic taste in these bas-reliefs. —*Chronique*, 1895, No. XIX.

### KYPROS.

INSCRIPTION OF HIRAM.—M. de Landau has published a note upon the Phœnician inscription of Hiram (C. I. S. No. 5.) The author believes with Schrader that the Karthadast of the text is Kition, and that the subjection of this town is attested by Menander (in Josephus *Antiq.* VIII, 5, 3.) According to him Hiram subjugated τοὺς Τιτυαίους, which should be corrected to Κιτυαίους. It is perhaps on this occasion that Kition received the name of Karthadast. This town would have remained in subjection from 800 to 701 B. C. under Esarhaddon. We meet in Phœnician inscriptions with a king from Karthadast. It has been supposed that the Hiram of the inscription of Kypros is Hiram I, the friend of Solomon, but M. de Landa believes this to be Hiram II, because Hiram I in the Bible is only king of Tyre, while Hiram of the text is also king of Sidon —*Rev. Arch.*, p. 109.

### KRETE.

A MYCENÆAN MILITARY ROAD.—During the course of an archæological journey through Central Kreta, from which we have just returned, we have come across some new landmarks of Mycenæan antiquity which may be of general interest. The remains to which we wish here to refer lie in and about the mountain mass known as Lasethi, which occupies a large area of East Central Kreta, separated from Ida by the more low-lying tract once mainly occupied by the territories of Knôsos, Gortyna and Lyttos.

From the latter city a road, which seems to represent a very ancient line of communication, after skirting the northwest escarpment of this range, ascends to a *col* which from time immemorial must have formed the main portal on this side of the extensive upland plain that forms as it were the citadel of the whole range. The deep cutting



of the road at the summit of the pass, and the broad terrace formed by it in other parts of its course, point to long use and the former importance of its traffic, though it is now little more than a track. The upland plain of Lasethi is completely enclosed by lofty limestone ranges, and drains into a large swallow-hole (*katavothron*) in its north-west corner, close to the point where the old track reaches the level ground. From this point the modern road runs southward to the village of Psychro, keeping close under the hills, owing to the liability of the central part of the plain to floods in winter.

The first object of our explorations was the great cave above Psychro, the ancient remains in which have been already called attention to by Prof. Halbherr, who, in company with Dr. Hazzidakis, president of the Candian Syllogos, conducted some explorations here in 1886, and in his work on the "Cave of the Idæan Zeus" describes several votive relics here discovered. Our own researches are calculated to throw new light on this important sanctuary, and show that it goes back perhaps even into pre-Mycenæan times. That it also lasted on into classical days is equally certain. The discovery of a fragment of sculpture representing a snake coiled round a trunk or support of a statue might be thought to point to the worship of Apollo, but may, after all, connect itself with some local heroic cult. On the other hand, the parallelism of many of the earlier relics found with those of the Idæan cave, and notably the presence of votive double axes, certainly suggests the cult of Zeus; while the fact that this great cave sanctuary lay only four and a half hours' distance from Lyttos leads us to infer that it was here that the Lyttian traditions regarding the birth-place of Zeus, referred to by Hesiod, were localized; in other words, this was the *Diktaion Antron* of the Lyttians, and Mount Lasethi their Dikte. To the Præsiens, on the other hand, the more easterly Siteia range was equally known as Dikte.

That in later times the plain of Lasethi came within the territory of Lyttos, the only great town within easy access, is highly probable. But we came upon the clearest proof that in the great days of Kretan history—namely, the early Mycenæan times—these remote uplands harbored more than one walled city. About half an hour north of Psychro, and immediately below the village of Plati, rises the isolated knoll known as Megálo Kephái. Led here by the account of the discovery of early pottery, together with rumors of the existence of a *tholos*, or bee-hive chamber, we found distinct evidence of an early akropolis, including walls of large blocks of rude horizontal, and, in places, of polygonal construction; and we could even make out the course of the ascending road and traces of a gateway. From Psychro village, which also shows some early foundations, the modern road,

which, from its deep cutting, seems to follow an ancient line, runs almost straight to Agios Georgios, above which rises an isolated ridge (omitted in Spratt's map, as is also a larger one north of the village). Here, too, are abundant remains of primitive pottery and distinct traces of fortifications like those of Plati. The site is known as *Kastello*.

Beyond Agios Georgios the traces of the old road become still more obvious. A little south of the confluence of the *Katharo* (*Metochi*) and *Koudoumalia* streams it ascends to the eastern steep of the *Lasethi* basin by a series of magnificent zigzags, supported below by massive terrace walls of the same primitive masonry as that of the *Mycenæan* strongholds below, and secured against landslips at the turning points by similar walls above. From the top of the pass the ancient road is still traceable, descending in zigzags towards the *Katharo* stream; the modern track, however, here breaks away and crosses the upper *Katharo* basin almost due east to the *Metochi* (farm).

Close above this a low pass, about 3,000 feet above sea level, forms the natural exit from the whole upland region of *Lasethi*; and immediately after passing the summit of this, an ancient road becomes again perceptible deeply worn in the mountain side, but now deserted in favour of a newly engineered road, the zigzags of which cross and recross the old line. At this point, amid groves of secular *illexes*, opens out one of the grandest panoramas to be seen in *Krete*, embracing the mountains of *Siteia*, the promontories that jut out from the low intervening tract and include the site of *Minoa*, to the conical height of *Axos* and the ranges of *Mirabello*. About twenty minutes from the top of the pass, we observed the remains of a vast primæval fortification intended to protect the defile against an enemy coming from below. Two walls ran parallel to and near the ancient road, flanking it on either side; and from the lower end of these, above and below, two other walls branched off at right angles—one climbing down towards the bottom of the ravine, the other ascending the rocky slope above. A breastwork was thus formed some two hundred yards long with a passage for the road, and the upper part of this again made a return for another sixty or seventy yards in the direction of a side ravine in the rear of the position. Within this outer enclosure there were also traces of other walls. The walls were about four feet thick, of undressed polygonal blocks; and though the whole is now in a ruinous condition—not more than two or three courses remaining in position—it must once have been a stupendous work.

About fifteen minutes below this the road was commanded by another "Cyclopean" work, this time more of the nature of a castle

rising on a rocky knoll between the road and the ravine. It consisted of a rock-cut gate, a large rectangular chamber and two smaller ones, and, about twenty paces to the west of the gate, a tower of remarkable construction. It was partly formed of native rock, partly of "Cyclopean" blocks bedded on this, and filling out the ground-plan so as to form an angular bastion. A platform was thus raised in a most commanding position, looking out far across the valley straight towards the site of the great Mycenæan city of Goulàs, lying about four miles distant as the crow flies, and from which this pre-historic castle itself is clearly visible. It is called by the peasants τοῦ κατσούλι τῆς στέρνας, "The Kitten's Cistern." Further down, where the valley widens out, was another square enclosure of the same primitive construction, a little to the right of the modern road, and traces of another on a low knoll of rock above it to the left.

Here, then, was a fortified road of primæval antiquity leading down to the rich Kritsà valley, dominated by what, so far as existing remains allow us to judge, was the greatest city of Mycenæan Krete. But the remarkable fact that at once strikes us is that the direction in which the fortifications themselves were directed points against Goulàs. It might have been expected that the rulers of Goulàs would have been able to extend their dominion over the mountain uplands of their immediate neighborhood, and that the ancient road system, which, as will be seen, seems to ramify from their neighborhood, would have been executed and fortified by them.

But the same phenomenon meets us on another side. From the same Kritsà valley, another ancient road ascends past the village of Kroustes to the southeastern spurs of Lasethi, apparently towards the village of Malles, identified by Prof. Halbherr with the site of Malla (*Antiquary*, May 1893, pp. 196, 197). Here again, about half an hour above Kroustes, the old route is guarded against a lowland attack by a series of similar stone strongholds. Among these is a natural rock supplemented by rude stone masonry, which may originally have formed a raised terrace, like the "Kitten's Cistern," another projecting bastion of a similar character on the side of a glen, and a wall across the top of the pass, while, on a summit above, a triangular fort of large blocks, enclosing the foundations of a square watch-tower, commands a wide view both up and down the road.

The line of pass leading from the site of Goulàs to the valley of Mirabello exhibits similar traces of an ancient road, supported by the same "Cyclopean" masonry, and at the head of the defile, beyond the district known as Lakonia, another pre-historic fort. At this spot, now occupied by a small hamlet called Peponi Khani, the road is flanked by the remains of double lines of ancient walls, from which,

on either side, as in the pass below Katharo, are stone breastworks running out at right angles. Here, again, the main line of defence seems to be directed against an enemy coming from Goulàs.

Yet it is hard to believe that these fortified roads of Mycenæan times radiating from this great Mycenæan centre were not originally the work of its rulers. Did they perhaps contemplate the possibility of an enemy invading the valleys under their walls and desire to secure their highland pastures and the access to the upland plain of Lasethi? The materials are still wanting for the solution of these enigmas; but it is interesting to remark that already at this remote period Krete presented a phenomenon only too familiar to us at the present day: the combination, namely, of lines of intercourse engineered at a great expenditure of skill and labor, with huge defensive works proclaiming that the neighbor of to-day was as likely as not to become to-morrow a hostile invader. We might be on the Vosges instead of the Kretan mountains.—ARTHUR J. EVANS and JOHN L. MYRES, in *Academy*, June 1, 1895.

REVIEW OF HALBHERR'S DISCOVERIES AND WORK OF THE SYLLOGOS.—Under the title "Notes from Krete" Dr. Halbherr gives in the *Athenæum* of June 22 a brief summary of his recent investigations in Krete, closing with a well-merited eulogy of services of the Kretan Syllogos.

HIERAPYTNA.—M. Joubin in the *Recueil de Travaux*, 1894, p. 162, publishes a phototype of a Græco-Roman relief from Hierapytna, representing an ephebe wearing a double-horned *pschent*, between a figure of Horos and Isis. The scene is placed in the temple, and is supposed by the author of the article to represent a scene of initiation. It may be that he goes too far in adding that the relief of Hierapytna fills an important gap in our imperfect knowledge of ancient mysteries. The figure of the Horos should be compared with a beautiful bronze figurine in the collection Greau, Pl. 17 of Froehner's Catalogue.—*Rev. Arch.*, 1895, p. 109.

## EUROPE.

### GREECE.

THEORIES OF ORIGIN AND ZOÖLOGICAL SYMBOLS IN MYKENAI.—In the *Revue Archéologique*, Jan.-Feb., 1895, Frederic Houssay advances an interesting theory concerning the origin of a number of Mycenæan forms. Upon the vase paintings in Mykenai some of the figures, such as the poulp and the argonaut, may be easily identified. Others present a single mixture of the real and impossible. To this class belongs a bird like a goose or duck. Each of these creatures has upon its

back two little appendices, which do not seem to be wings, but are like appendices of the *Lepas anatifera*, or goose-mussels, a crustacean frequently found upon floating objects. There is a legend of antiquity which has come down through the Middle Ages, and is familiar to all those who are interested in the history of the idea of spontaneous generation, that the barnacle-geese (*anser bernicla*) springs from the *Lepas anatifera*. It seems as if the origin of this legend might be traced to these strange pictures, which are birds in general aspect and crustacean in detail. In its youth the *Lepas anatifera* swims and lives freely. It has three pairs of tentacles and is formed like the lower crustacea. Later the number of tentacles increases to six pairs, and it is called a Cypris. Finally this Cypris plunges its head into some floating object; its flexible body closes together, revealing the extremities of the six pairs of tentacles; the body becomes encrusted with a shell; the six pairs of tentacles, useless now for walking, are used to capture objects and draw them to the inside of the shell. The belief that such a creature gave birth to a duck or goose is too extraordinary to be based upon observation of the animal itself. It might have been produced by the successive simplification of two pictures of animals which finally came to resemble each other. From a study of the figures of Mycenæan vases, it may be concluded: first, that the painters represented the *Lepas* as exactly as possible; secondly, that this picture, after it had been considerably simplified, came to resemble a goose; thirdly, the legend arises that animals in the shape of a goose were born in the sea upon floating objects; fourthly, the floating object is thought of as a tree which grows in the sea, and is represented in such a way as to suggest the birth of a goose upon a tree.

M. Houssay pursues the same hypothesis in other directions. Through the mediation of decorative forms found in the Caucasus, he shows how the poulp, as a decorative form, might have been transformed in the mountain regions of the Caucasus into the head of a ram. Various forms of spirals, the swastika, the heart ornament, the owl's head upon vases from the Troad, he traces to the same source.

Many of these forms have been explained with more probability as having their naturalistic origin in the Egyptian lotus. It is interesting, however, to see how far the poulp theory may be pressed to explain the same forms by one who seems to be unacquainted with the Grammar of the Lotus.

AGAIN THE SIDON SARCOPHAGI.—At a meeting of the Hellenic Society on May 27, Prof. P. Gardner described and discussed the famous sarcophagi found at Sidon some years ago, and now in the Imperial Museum at Constantinople. (1) *The Lycian Sarcophagus*, which the lecturer was inclined to attribute to the latter part of the v century

B. C. The subjects in high relief were chiefly hunting scenes, and in the horsemen there were undoubted resemblance to those on the Parthenon frieze. (2) *The Tomb of the Satrap*, which probably belonged to the same period. The subjects included a funeral banquet, a hunting scene, and the start of some warlike expedition. These latter were probably episodes in the life of the person commemorated. In style the tomb might be compared to the Nereid monument of Xanthus. (3) *The Tomb of the Mourning Women*. In this work, which probably belonged to the middle of the IV century B. C., and was singularly beautiful and restrained in feeling and execution, eighteen women were represented, between pillars, in various attitudes of grief. The whole was an artistic triumph, and had been well described as "a dirge in eighteen stanzas." From its similarity in style to the well-known sepulchral reliefs at Athens it might almost certainly be attributed to an Attic artist. It was possibly the tomb of Strato II, King of Sidon. (4) The so-called *Great Sarcophagus*, usually, though erroneously, connected with the name of Alexander. It was more probably the tomb of a king of Sidon, though scenes in the life of Alexander, and his figure, undoubtedly occurred on the monument. It was difficult to name anything quite comparable to this magnificent work of art, though perhaps the nearest analogy was presented by the Amazon Sarcophagus at Vienna. The vigor and variety of the battle and hunting scenes, and the richness of the color, which was not apparently a mere coat of paint, but actually worked into the texture of the marble, were unique. As to the style, there was not sufficient evidence to connect it with the school of Skopas, of Lysippos, or any other known artist, and it was better to wait for further light before pronouncing a definite opinion. On historical grounds, Prof. Gardner was inclined to believe that it might be the tomb of a king of Sidon, Abdalonymus, who is known to have been a friend and *protégé* of Alexander. Prof. Waldstein drew attention to the resemblance between the sarcophagus last mentioned and hunting scenes by Lysippos and Leochares of which descriptions have come down to us. He also compared the Sarcophagus of the Mourning Women with the reliefs of Apollo and the Muses found at Mantinea.—*Athenæum*, June 1, '95.

#### BOIOTIAN TERRACOTTA FIGURINES WITH GEOMETRIC DECORATION.

—The Museum of the Louvre has recently acquired a terracotta idol said to have been found in the Boiotian necropolis. Two other analogous examples exist in the Museum of Berlin. Each of these figurines is in the shape of a bell, and rudely represents in two cases the human figure, and in one case the bell is surmounted by the head of a bird. Thus far the terracottas called *en galette*, the famous *pappades*

of the Greek peasant long passed as the most ancient specimen of Boiotian sculpture, but such figurines have been shown by Böhlau to be contemporary with Boiotian vases, of transitional style, which exhibit traces of Oriental decoration. The decoration upon the three figurines from the Louvre and Berlin show no trace of Oriental influence, and have no analogy with vases of the transitional type. Their decoration is composed of geometric elements and aquatic birds, and illustrate, therefore, an earlier period.—M. HOLLEAUX, *Mon. et Mem., Acad. Inscip.*, T. I, p. 31.

**A GREEK KRATER IN KORINTHIAN AND RHODIAN STYLE.**—E. Pottier publishes in the *Mon. et Mem. Acad. Inscip.*, T. I, p. 43, a Greek *krater* which came to the Louvre some thirty years ago with the Campana collection. This vase is the exact copy of a metallic model, as may be seen from the imitated rings or handles which are here affixed below the rim, but which in the original bronze were movable. In the execution of the decoration, which is painted in parallel bands, two processes are used. In the upper portion of the vase the decoration is Korinthian in character, exhibiting Oriental animals, such as the sphinx, the griffin and the lion, in which details are brought out by lines engraved with the burin. The lower portion of the vase is painted in Rhodian fashion without the assistance of the burin. The use of engraved lines in Greek pottery seems to have come in about the middle of the VII century, and to have had its origin in the imitation of incised metal vases, armor, *etc.* Korinth, renowned for its industry and metals, played a very important rôle in the introduction of this technical method. The great school of Attic painters who in the VI century carried this method to the highest point of perfection, men like Klitias, Nearchos, Amasis and Exekias, were in a way rather engravers than painters. At the end of the VI century a revolution in the art took place, with the introduction of red figured vases. The burin was now laid aside and the brush again expressed details of drapery, muscles, *etc.*

**VASE PAINTING REPRESENTING AN ADVENTURE OF HERAKLES.**—In the Museum of the Louvre there is a *skyphos* said to have been found in Lokris with crude paintings, which are nevertheless interesting because of their subject. On one side of the vase is represented Herakles and his companions arriving at the court of Eurytos, where they were kindly received and invited to a repast. Eurytos and his sons are seated at the banquet-table. The king's daughter Iole is not represented. On the other side we see a more warlike scene, in which Herakles and his companions are about to lay siege to the palace and are entering it by force. One of the figures may be Iole, although more likely an ephebe, clad in the same manner as the other figures.

In this scene the palace is represented as having a peristyle which is of interest, since architectural representations are rare during the v century. A Korinthian *krater* of the vi century, also in the Louvre, represents the visit of Herakles to Eurytos. The painting upon this vase is naïve but serious, whereas that upon the Attic *skyphos* is apparently satirical and influenced by the spirit of skepticism which was then in vogue.—E. POTTIER in *Mon. Grecs*, 21–22, p. 41.

**RETURN OF HEPHAISTOS.**—In the *Mitth. d. k. d. Arch. Inst. Athen*, 1894, pp. 510–525 (PL. VIII), G. Loeschke discusses a *Korinthian Vase with the Return of Hephaistos*. The vase is an amphoriskos in Athens. The date assigned is the early part of the vi century. Hephaistos is beardless, carries a drinking horn, and both his feet are crippled. He rides a horse. All the other male figures are bearded and nude. A draped female figure is explained as Thetis. The existence of a nude Dionysos at this date shows that Korinthian art was at that time less influenced than was that of Athens by the art of Ionia. Two grotesque forms with huge phalli, but no characteristics of horse or goat, are explained as genuine *Satyroi*, daemonic beings belonging to the belief of the early Achaian inhabitants of Peloponnesos. Etymologically *σάτυρος* is connected with the Latin *satur*.

**AN ATTIC LOUTROPHOROS WITH FUNERARY SUBJECT.**—The class of amphoras known as the Loutrophoroi exhibit two classes of subjects—funerary and nuptial scenes. The first class is found amongst black-figured vases or those where the red figures appear in the severe style. The second class is characteristic of a more advanced style. The unusual size of these vases, the fact that they have no bottom and finally the testimony of the monuments which show them placed upon the mound above the grave, go to show that they have a memorial character intended to designate the site of a tomb. In fact, some of them have been found in place in the ancient necropolis of Athens, near the Dipylon. In the catalogue of Attic Loutrophoroi made by Wolters (*Ath. Mitth.* xvi, pp. 378–384) the red-figured vases with funerary subjects are very few. An addition to this list is afforded by an important vase in the Louvre. On the neck are represented mourners, some of whom carry these vases. On the body of the vase is represented the *prothesis*, where the body of the departed is laid upon a couch and is surrounded by male and female mourners. This decoration is in the severe style of red figures, but below it there is a frieze of cavalrymen painted in black figures with incised detail. The technique of this transitional character is found upon signed vases of Khachrylion, Peithinos, Amasis II, Apollodoros and by the unknown master who writes upon his vases the formula *Δάχης καλός*. From the general style of the vase, it may be assigned to about the



year 480 B. C.—MAX COLLIGNON, in *Mon. et Mem. Acad. Inscr.*, T. I., p. 49.

**RELIEF FROM THE PEIRAIÆUS.**—In 1880 the Louvre acquired a Græco-Roman basrelief discovered at Peiraieus, which represents Nemesis. Her two wings are closed, and she stands upon the back of a nude man upon the ground, holding in her right hand a wheel and accompanied by a serpent. The inscription is interesting because the goddess here mentions herself,

Εἰμὶ μὲν ὡς ἑσορᾶς Νέμεσις μερόπων ἀνθρώπων,  
εὐπτερος, ἀθάνατα, κύκλον ἔχουσα πόλον.

M. Delamarre has called attention to the fact that this relief and the inscription contained Orphic reminiscences, which increase their interest. The sculptor of the monument was called Artemidoros.—*Rev. Arch.*, 1895, p. 95.

**TWO GREEK RELIEFS IN THE BRITISH MUSEUM.**—Amongst the recent acquisitions of the British Museum are two Greek tombstone reliefs. The earlier is that of Glykylia, said to have been found at Thebes, but evidently of Attic origin. The material is Pentelic marble and the subject a seated lady putting a bracelet about her wrist, while an attendant stands holding open a jewel-casket. The character of the sculpture, as well as the inscription, indicate the period of the work to be the close of the v century. The second relief is the most perfect representation of its kind. On it is represented a young mother seated, before whom is standing an attendant holding the child arrayed in swaddling clothes. This relief is also of Pentelic marble and obviously of Attic workmanship, dating shortly after 400 B. C.—A. H. SMITH, in *Jour. of Hell. Stud.*, Vol. xiv, part 2, 1894.

**STATUETTE OF APOLLO.**—Amongst the bronze statuettes which formerly belonged to the collection of Viscount H. de Janzé, now preserved in the *Cabinet des Médailles* of the Bibliothèque Nationale, Paris, there is one which in spite of its interest seems not to have been sufficiently noticed. It represents a nude, beardless, long-haired youth extending his right hand. The work is certainly Greek, and may be placed at the end of the v century. It is doubtless a replica of more ancient work of cruder character. In comparing this statuette with the Piombino Apollo, we find many points of resemblance. One reason why certain authors have refused the name of Apollo to the statue from Piombino is the absence of locks falling over the shoulder. Such locks occur in the present statuette. It may, therefore, be considered as inspired by the celebrated Apollo Phileios of Kanachos.—J. ADRIEN BLANCHET, *Rev. Arch.*, 1895, p. 28.

**VENUS PUDICA.**—In 1893 the Museum of the Louvre acquired a bronze statuette said to have come from Sidon. It belongs to the

series represented by the Venus de Medici and the Venus of the Capitol. In 1873 Bernoulli catalogued ninety-nine replicas of this type, and the list can be certainly much enlarged to-day. The type represented by the Venus of the Vatican and that of Munich was less frequently reproduced, although more closely corresponding to the Aphrodite of Knidos, by Praxiteles. The type represented by the Venus de Medici would seem to be not a mere variant of the Aphrodite of Knidos, but an earlier type established before the days of Praxiteles.—PAUL JAMOT, *Mon. et Mem. Acad. Inscr.*, T. I, p. 151.

**FEMALE HEAD IN THE MUSEUM OF THE LOUVRE.**—M. George Perrot publishes in the *Mon. et Mem. Acad. Inscr.*, T. I, p. 129, a female head acquired by the Louvre in 1893. It is of Italian marble and of a style which combines influences which may be referred to Skopas and Praxiteles.

**ARGIVE BRONZE STAUETTE IN THE LOUVRE.**—In 1894 the Museum of the Louvre acquired a fine bronze statuette purchased in Athens from a private collection, and said to have been found at Olympia. It represents an athlete, who wears boots of the kind called by the Greeks *ἐνδρομίδες*. According to Hesychius and Pollux, this kind of boot was worn by athletes. The left arm is missing, but strangely enough the place of attachment is covered by the ancient patina. In speaking of the patina of the bronzes of Dodona, M. Heuzey recalled some years ago the curious text of Plutarch concerning the wash which Greek bronzes received in antiquity. M. Henri Lechat in the *Bull. de Corr. Hell.*, 1891, p. 471, renewed the study of this passage and proved the existence upon Greek bronzes of the v and iv centuries of an artificial patina applied by the Greek bronze makers to preserve their works from the effect of air and humidity. The statuette of the Louvre substantiates this theory. In style the bronze may be classed as a work of the school of Argos, intermediate between the styles of Ageladas and Polykleitos.—A. H. DE VILLEFOSSE, in *Mon. et Mem. Acad. Inscr.*, T. I, p. 105.

**HEAD OF APOLLO.**—The Museum of the Louvre has recently acquired a head of a statue which belongs to the series represented by the Choiseul-Gouffier Apollo of the British Museum and the Apollo on the Omphalos at Athens. The Museum of the Capitol and the Torlonia collection in Rome and the Uffizi in Florence also contain statues belonging to this series. There are also fourteen separate heads known besides the one here published. It is evident, therefore, that the original represented by these replicas, must have been very popular in antiquity. The original was lost, but the Apollo on the Omphalos is probably the closest copy. The question whether these statues represent an Apollo or, as Dr. Walsdtein thought in the

case of the London statue, an athlete, may be considered settled since the publication by Overbeck of his Apollo Atlas. Though considerably injured by weathering, the Louvre example is important, since it is the only one of all this series which has the nose complete.—A. H. DE VILLEFOSSE, in *Mon. et. Mem. Acad. Inscr.*, T. I, p. 61.

**APHRODITE OF MELOS.**—Koerte considers that the problem of the Aphrodite of Melos has been definitely settled by Furtwaengler, and believes that we may now without hesitation attribute this statue to the end of the II century. Other critics of the *Meisterwerke* have thought the same. They are wrong. Furtwaengler has based his argument on the testimony of Voutier, the first weak point in his thesis. The second is that the restoration which he has imagined, and of which a cut is found in the English edition of the *Meisterwerke* (p. 380), is simply villainous. The question is not settled at all, and I am convinced that the horrible hand with the apple never belonged to the statue.

M. Mironoff has pretended that the Aphrodite was a Winged Victory. Petersen has replied to him, that there is here not the slightest trace of a wing, and that the same is the case with the Venus of Capua.—S. REINACH, *Rev. Arch.*, 1895, p. 107.

**AN ARCHAIC BASRELIEF FROM KERTCH.**—M. Reinach discusses the question whether a basrelief in archaic Greek style at Kertch, in the Crimea, is archaic or archaistic. He begins by showing that we have almost nothing remaining of Ionic sculpture between 480–450 B. C., and in this connection shows the importance of the city of Panticapaea, the modern Kertch, which was founded as a colony of Miletos at least as early as 540 B. C., and was the mother of all the maritime cities of the Bosphorus. Its extraordinary artistic development in the V century is attested by the collections of objects found in its tombs now in the museums of Russia.

On this basrelief are four figures: Artemis, Apollo Daphnephoros, Hermes, and finally a figure which is probably that of Peitho. The style is that of the Attic-Ionic reliefs of the close of the VI or beginning of the V century. Of the two authorities who have seen it, one, Professor Kondakoff, regards it as archaic; the other, Professor Furtwaengler, regards it as archaistic. The latter opinion is followed by Hauser in his *Neuattischen reliefs*. The arguments used to show archaistic character of the relief are mainly connected with certain details, which are asserted not to be found in early works. M. Reinach takes up these points one by one and shows the argument in each case to be unfounded. Such, for example, is the presence of wings fastened directly to the heels of Hermes. All of these characters, the slenderness of his waist and the development of his hips, the trans-

parent treatment of parts of the drapery and their swallow-tail termination, he proves to have existed in the monuments of the v century B. C. His conclusion is that this relief is an Attic-Ionic work sculptured in about 470 B. C. under the influence of the Athenian models which were popular with the contemporaries of Kimon.—*Mon. et Mem. Acad. Inscr.*, 1895, T. II, pp. 57-76.

**BRONZE MIRROR RELIEF AND MARBLE DISC REPRESENTING APHRODITE PANDEMOS.**—The statue of Aphrodite Pandemos, by Skopas, seen by Pausanias at Olympia, has been illustrated by a coin of the time of Septimius Severus, in accordance with which M. Boehm and M. Reinach have catalogued the representations of Aphrodite Pandemos. Both of these catalogues mention the bronze relief from a mirror box in the Louvre which came from the collection of Count Tyszkiewicz, though now published for the first time. The subject recalls the characteristic traits of the group of Skopas, with slight variations made for decorative reasons. The two kids which appear upon the mirror, on either side of the ram, may well have appeared in the original group and have been utilized as artificial supports. The Louvre also contains a marble disc of crude workmanship, which perpetuates the same subject and resembles the coins of Elis even more closely. Here also the two kids appear; in the upper portion is a vase in the form of a *kylix*. This marble disc came from Athens, and together with two other reliefs from the same source, seems to indicate that at Athens, as well as at Elis, the ram was the attribute of Pandemos, and that the statue seen there by Pausanias was of the same general type as the statue by Skopas.—*Mon. et Mem. Acad. Inscr.*, T. I., p. 143.

**FRAGMENTS OF TWO RED-FIGURED CUPS REPRESENTING THE ILIUPERSIS.**—In the archæological collection of the University of Vienna are two fragments of a cup, and in the possession of P. Hartwig three fragments of another containing representations of the Iliupersis. One of the University fragments represents Kassandra with her right hand defending herself from Ajax; her left hand, according to analogy of other representations, was stretched toward the Palladion. Three letters,  $\vee EA$ , point to the inscription  $\vee EA\Lambda\text{PO}\leq KA\vee O\leq$ . The other fragment represents Astyanax overturned by Neoptolemos. A female figure, Andromache (?) or Hekuba (?), raises her hand in astonishment. The fragment is inscribed  $KA\vee O\leq$ .

The style of the painting enables us to attribute the cup to the circle influenced by Epiktetos, though we may not go so far as to ascribe it to Khachrylion, who made use of the same inscription. It enables us to see the mode of composition afterwards elaborated by Euphronios.

The three other fragments show the arm and helmet of Neoptolemos, the head and part of the arm of Priam, an architrave with triglyphs and part of a stone altar. Style and execution point to the hand of Brygos. The same episode with reversed and modified composition appears in the fragments of a cup in the *Cabinet des Médailles* in Paris.—P. HARTWIG, in *Arch.-Epigraph. Mittheilungen aus Oesterreich-Ungarn*, Heft 2, 1893.

**COINS OF THE ACHAIAN LEAGUE.**—Mr. Bernard Quaritch will shortly publish a catalogue of all the coins, both silver and copper, struck by the Achaian League, compiled by Major-General M. G. Clerk. It will be illustrated by thirteen copper plates of 311 coins, and one plate of monograms, 130 in number. The catalogue will contain detailed descriptions of 323 silver and 120 copper coins of the League, marking 238 coins mentioned in the catalogue of Prof. R. Weil, of Berlin. There will also be the following tables: (1) List of the towns of the League of which coins are not known; (2) list of symbols found on the League coins, showing towns to which they are attributed; (3) list of proper names, showing the towns on coins of which they are found.—*Academy*, May 4, 1895.

**ARCHÆOLOGICAL SOCIETY IN BERLIN.**—At the November meeting Pomtow spoke of the *Results of the Excavations at Delphi from April to June, 1894*. Remarks were made by Kalkmann and Puchstein. Winnefeld spoke on the *Results of this Year's Excavations at Hissarlik*. Belger spoke on *The Age and Origin of the Twisted Column* (2 cuts). At the December meeting (Winckelmannsfest) Curtius spoke of *Olympia in Hellenistic Times*. Trendelenburg called attention to an *Attic Relief in Copenhagen*. Koepf spoke of *Battle-pictures in Athens*. Treu spoke of a *Plastic Reproduction of the Sculptures Excavated at Olympia*. Full reports of these meetings are given in the *Archæologischer Anzeiger* (1895, pp. 2-27) and *Berlin philol. Wochenschr.* (1895, Nos. 5, 6, 7, 8, 13, 14. No. 6 contains a plan of Delphi).

**RECENT DISCOVERIES.**—In the *Mitth. d. k. d. Arch. Inst. Athen*, 1894, pp. 529-536, W. Doerpfeld gives a list of *Discoveries*. The only discoveries of importance not elsewhere mentioned in the JOURNAL are some Mycenæan houses and some vases found at Aigina in excavating the temple of Aphrodite, remains of a building with mosaic floors and indications of a hypocaust near Chalkis, and twenty prehistoric graves at Amorgos in which were found objects similar to those previously discovered in similar graves on the Cyclades.

**DEATH OF PROF. HIRSCHFELD.**—The well-known archæologist, Gustav Hirschfeld, died at Wiesbaden on Saturday, the 20th ult. He was born in Pomerania in 1847, and after traveling in Italy, Greece and Asia Minor, superintended the Prussian excavations at Olympia

from 1875 to 1877. In 1878 he became extraordinary professor at Königsberg, and an ordinary professor in 1880. He wrote a number of archæological monographs, beginning with "Tituli Statuarum Sculptorumque Græcorum" in 1871, and he had a share in the first two volumes of the "Ausgrabungen in Olympia." He became an authority especially on the inscriptions, geography and antiquities of Asia Minor, including the so-called "Hittite" remains, and published two monographs on this subject besides a number of reports. Some years ago he founded at Königsberg a review entitled *Königsberger Studien*.

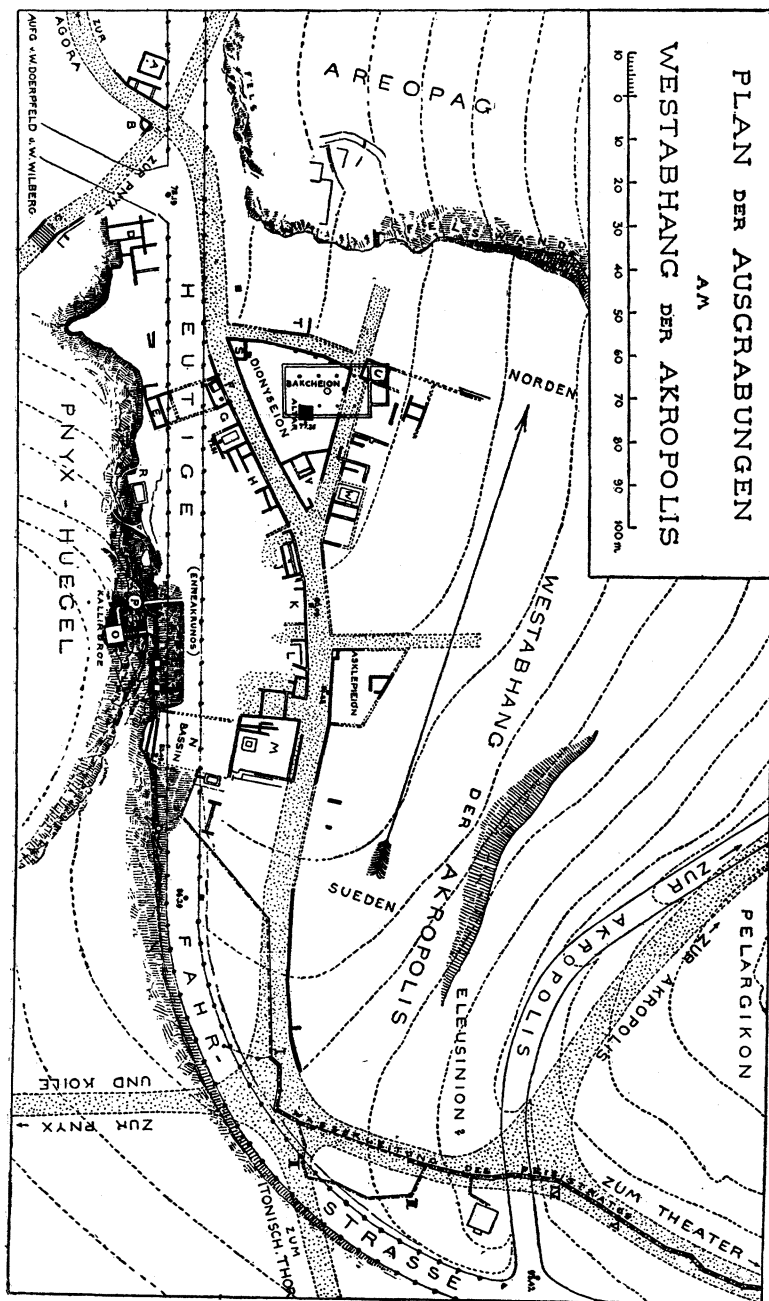
**AMORGOS.**—The announcement is made that Tsountas has excavated some twenty prehistoric tombs which contain plates of bronze, terracottas and a small statue in marble. The vases are like those of Thera, the handles of which are pierced so that the vase may be suspended with cords. At Minoa there has been discovered a decree of the Samian Commune in honor of the physician Ouliades.—*Rev. Arch.*, 1895, p. 107.

**ARGOS.**—**THE HERAION.**—We quote from the New York *Nation* the following letter by Prof. Charles Waldstein, dated Argos, March 28:

"As I write, I sit on the walls of the second temple of Hera (of the v century B. c.), while the men are massed on the slope below, to the south, where last year we found the first indications of a large building between twenty and thirty feet beneath the foundation walls of the second temple. As we wished to lose no time this year, Mr. J. C. Hoppin (Harvard, 1893), together with our architect, Mr. E. L. Tilton, of New York city, and Mr. T. W. Heermance (Yale, 1893), began excavating a week ago, and carried on the work very successfully before my arrival here. The building below the south slope of the second temple promises to be one of the finest of the eleven buildings we have already discovered on this most favorable site. Of the north wall, which is of the best Greek masonry, four courses are standing. We have already followed it up for more than a hundred feet, and have not yet come to the end. The pillar bases in the centre are all *in situ*. On one of these last year a drum of the column was still standing, and we have since discovered two others. Here Mr. Hoppin found some well-preserved large fragments of the metopes from the second temple, together with two heads in excellent preservation, one of which (a warrior with a helmet) fits the neck of a fragment of a metope with the greater part of the torso. If our good fortune continues, we shall be able to present fine specimens of metopes of this temple, which is second only to the Parthenon in artistic importance. The grant of the Archæological Institute and (above all) the liberality

of Mrs. J. W. Clark, of Pomfret, Conn., enable us to carry this season's work to a termination without the worries of cramped means."

ATHENS.—EXCAVATIONS ON WESTERN SLOPE OF THE AKROPOLIS.—In the *Mith. Arch. Inst. Athen.*, 1894, pp. 496-509 (pl. xiv), W. Doerpfeld writes of *The Excavations on the Western Slope of the Akropolis. I. General View.* A brief statement of the questions to be settled by the excavations is followed by a concise history of the excavations and description of the buildings, *etc.*, discovered. On the plan the modern road is represented by parallel lines and circles denoting trees. The ancient roads are dotted. A is a building of uncertain size and purpose, probably of Hellenic date. The corner of the Areiopagos, near this part of the road, shows many cuttings for buildings, one of which may be the last signs of the Odeion mentioned by Pausanias near the temple of Ares and the old Orchestra. Of the building B, also west from the Areiopagos, remains of two polygonal walls forming a corner were found. From this point a path leads up to the Pnyx. Steps in this path are marked C. The remains marked D probably belong to a dwelling. E is a *lesche* of the iv century, built in part at least over a *hieron* of the vi century. This—a rectangular *exedra* containing a small temple and an altar—is marked F. G is a private house with two mortgage-inscriptions of the iv century. H, a Greek building about 31 m. in length, may be a private house or a public edifice. At J, K, L are remains of a late Roman house, not completely given in the plan. Under this was a smaller earlier house. Between this house and the Pnyx hill was an open space on which was the *Enneakrunos* (see JOURNAL, Vol. ix, p. 292). The ancient building with its nine water-openings stood about where the word *Enneakrunos* is marked in the plan, under the present road. O and P were basins or small reservoirs. N was a large basin. M was a Roman house. The ancient water-pipes and excavated aqueduct have been followed from N to the theatre of Dionysos (I, II, III, IV, V). Of the ruins marked T only small bits of early limestone walls remain. In the triangular space between these roads, south of the Areiopagus, was a sanctuary of Dionysos, the Lenaion. It was surrounded by a polygonal wall. At S was an ancient wine-press, over which a later one was built. At V was a small temple. In the middle of the triangle was an altar. These early buildings are printed in full black lines to distinguish them from the later Bakcheion or meeting-place of the Iobakchi (see JOURNAL, Vol. ix, p. 291). Across the road, east of the Dionyseion are remains of a Greek house with mosaics, probably the oldest existing Greek mosaics. Further south is the Asklepieion discovered two years ago (see JOURNAL, Vol. ix, p. 115).





**ARCHAIC STATUETTES OF ATHENA.**—In the *Mitth. d. k. d. Arch. Inst., Athen*, 1894, pp. 491–495, P. Kastriotis writes of *The Votive Offerings to Athena in the Museum of the Akropolis*. Comparison with terracotta statuettes, some of which are clearly characterized as Athena, the consideration that in the sixth century the type of Athena was not fixed, the small number of archaic statues clearly characterized as Athena, and the large number of female figures without distinct attitudes all make it probable that the archaic female figure in the Akropolis museum (called by many “priestesses” or “maidens”) really represent Athena.

**ENCLOSING THE BURIAL GROUND.**—The Archæological Society has determined to surround with iron railings the ancient burial ground on the Kerameikos and the Theatre of Dionysos. After the inspector’s plan of transferring the most beautiful and important reliefs to the Central Museum had been rejected, the enclosure of the ancient cemetery was undertaken, and will be proceeded with along with the theatre.—*Athenæum*, June 29, 1895.

**DELPHI.**—From Delphi is announced the discovery of a colossal statue of Athena in *poros lithos*, with traces of polychrome coloring, but unfortunately the head is wanting. Some important fragments of an archaic group in marble, representing a lion tearing to pieces a bull, have also come to light, as well as the fine reliefs which adorned the front of the *scena* in the ancient theatre. So far there have been recovered the representation of Herakles shooting arrows against the Stymphalian birds, the contest of Herakles with Antaios and that with the sea monster for the deliverance of Hesione, and a portion of the Kentauromachia.—*Athenæum*, June 29, 1895.

**A SECOND HYMN.**—Dr. Homolle reports the discovery of a second hymn to Apollo, also accompanied with music marks, consisting of twenty-eight lines, and almost throughout capable of being read. Prof. Henri Weil, of Paris, has examined the find closely and restored the fragmentary readings. The hymn is pronounced to be of rare poetic worth, and was found on a marble tablet 0.80 m. high by 0.61 m. wide. It commemorates the coming of the god to Delphi, and his victory over the dragon, and closes with a petition for Greece and the Romans. Besides the hymn there were found also marble fragments with music marks containing the famous war song of the Greeks, the Pæan. But, unfortunately, the fragments are in such a condition that a large portion of the hymn can no longer be made out. Professors Reinach and Weil are at work deciphering these fragments and trying to restore and reconstruct the hymn.—*N. Y. Independent*, June 6.

**ELEUSIS.**—In the course of the excavations instituted anew at Eleusis by the Archæological Society, under the superintendence of the Inspector, A. Skias, a *pinax* of terracotta of much importance was discovered. It is a work of art of the IV century, from the hand of a master. On it are painted four female figures, and the colors are wonderfully preserved. On the base of this votive *pinax* is inscribed Μίνον ἀνέθηκεν. The discovery is not only interesting in an artistic point of view, but also because the pictures have obvious relation to the mysteries, and it is hoped that their correct interpretation will afford fresh knowledge of the Eleusinian mysteries.—*Athenæum*, June 1, 1895.

Dr. Skias also reports the find of a red-figured vase of the IV century, 0.22 m. high, of altogether unusual and peculiar shape. Upon it the Eleusinian goddess Demeter is represented. She holds the customary ears of corn in her hand. Near her is Kore. Between them is Triptolemos riding in a wain drawn by winged dragons. Upon the other side of the vase is depicted a scene that has not as yet been sufficiently explained, but in all probability it is connected with the Eleusinian mysteries. Some traces of gold on the vase show that in antiquity these representations were gilded. On the basis is the inscription Δημητρία Δήμητρι ἀνέθηκεν; it also was at one time gilded. The vase was not found intact, and the fragments were sent to the Central Museum at Athens to be put together.—*Athenæum*. June 29, 1895.

**ERETRIA.**—EXCAVATION OF THE THEATRE AND GYMNASIUM BY THE AMERICAN SCHOOL. —Prof. Rufus B. Richardson, Director of the American School at Athens, writes to the *Independent*: "The topography of Eretria, in spite of the lack of a description by an ancient writer, is slowly becoming fixed. Last year the American School at Athens had the good fortune to lay bare the foundations of a temple of Dionysos near the theatre. While that work was going on I noticed, one day, the corner of a hewn stone projecting from the ground, about 150 yards from the theatre and at the foot of the Akropolis. On moving a considerable quantity of earth I found a line of four carefully wrought stone tubs, running back into the slope of the Akropolis and once supplied with water by a tile pipe at their upper end. I was sorry at the time not to be able to clear away here a considerable space; and when, this year, a friend put into my hands the means for conducting another excavation campaign, I immediately thought of the realization of this old desire.

"But Dr. Doerpfeld, the Director of the German School, had on his recent island tour pointed out the duty of the American School to complete the excavation in the Eretrian theatre by clearing out the

half of the orchestra hitherto untouched, as well as the parodoi and the seats. The two theatres excavated by our school which he visits on his tours, Thorikos and Eretria, were both cases of unfinished work in contrast to the theatre at Megalopolis, so faultlessly executed by the British School. So, although the earth lay solid and hard about five feet deep over one-half of the orchestra, and although there was very little hope of 'finds' there, our duty to the archæological public seemed to call more loudly than the uncertain hope of discovering something new in the region of the tubs.

"Giving heed to this voice, I made clearing of the theatre the principal thing from the beginning to the end of our four weeks of excavation; and we are now able to present to our colleagues a finished work in which they may find pleasure as well as profit.

"On the second day, having more men than could easily be employed in the theatre, I drew off the surplus, and before night had nearly cleared about the tubs a large room with a floor of pebbles laid in cement, so hard as to seem, when we first struck it, a stone floor. And in the doorway of this room we had found a breast of a human figure with drapery, a large fragment of an inscribed block of marble, and a fine marble anthemion from the roof.

"After this very promising beginning we went on for four days without finding anything of importance, but laying bare room after room of a large building. But at the end of the fourth day we found a really interesting inscription intact, on a block of marble serving as the base of a statue of a youth who had won a gymnastic victory, and a vase fragment with a name painted on it. On the morning of the fifth day came our principal find. This was a bearded head of Dionysos, of an archaic type, but probably archaistic work resembling closely a head in the Athens Museum, but surpassing it in beauty of workmanship. Luckily this head is split in such a way as to give us practically the whole face. A little of the flowing beard only is chipped off on one side. A head which we found later was, on the contrary, so split as to give us only some elegant back hair and the ears of a youth, while still another piece, particularly tantalizing because it showed the best art of all our discoveries, consisted only of the back part of the head with the forehead and right eye of a woman.

"A particularly interesting find was the upper two-thirds of a massive head of a man, with a very high forehead inclining to baldness. One morning, after this had lain in our tents for more than a week, Mr. Lyris, the ephor attendant on the excavations, who was lodged in the museum of Eretria, said that he thought he had seen in the museum the lower part of a head which would match our upper part. We took our part down to the museum and placed it upon the piece

indicated, and the union was perfect. The head, reunited after, perhaps, centuries of separation, now adorns the museum at Athens, where all the good things come, with the exception of Olympia sculptures. In one way the matching of the parts of the head brought a surprise. The massive brow surmounted a face so narrow at the mouth and chin that the effect would have been almost ridiculous, were it not impossible for such forehead and eyes to be made a part of anything ridiculous; they dominate the combination, and convey the idea of a strong personality. It is one of the best portrait heads in the museum.

"As we went on laying bare room after room, large and small, we at last had the plan of a large building, roughly speaking 150 feet square, with a large open court in the middle, ending on its lower side toward the city in a terrace wall eight or ten feet high. On the side toward the Akropolis it ran up against a high terrace wall, from the top of which other buildings started off on a still higher level. So the accumulation of earth, tiles and stones over our building varied from about one foot on the lower side to seven or eight feet on the upper side.

"From the liberal arrangements for water—we found also a row of smaller tubs, probably foot-bath tubs, and three different arrangements for delivering the water, evidently belonging to three different epochs—we had early come to the conclusion that we were in a gymnasium. But in this case we were not, as last year in the case of the temple, left to conjecture, however probable. We found inscriptions which put the identification beyond doubt.

"One Saturday evening at five o'clock I noticed that a supposed stone step left by the workmen as it lay, and subsequently covered in a heavy rainstorm with a coating of mud, which had turned hard in the hot sun, had a little moulding on its edge. Picking away the hard earth with a knife, I soon saw that the stone ended in a sort of gable. A workman being called, put his pick under it and raised it, when on its underside appeared an inscription of forty-nine lines, with a heading consisting of a name carved within a wreath. The earth lying below the stone had so taken the impression of the inscription that for a whole day one could read it almost as easily from the earth as from the stone.

"In this inscription Eretria records an honor to one of her liberal citizens, Elpinikos, the son of Nikomachos, a gymnasiarch, who had furnished money from his own resources for prizes in various contests, and had taken pains that oil of the very best quality should be served for anointing the gymnasts. After a long preamble, recounting these and many other services, it is enacted, 'to the end that all may know

that the State is not ungrateful, and that the public may have many emulators of his example,' that 'Elpinikos receive a crown of olive, and that the decree be cut on a marble *stele*, which shall be set up in the gymnasium in the most conspicuous place.' We doubtless found it fallen near where it stood.

"Of a similar decree in honor of another gymnasiarch, Mantidoros, the son of Kallikrates, we found the top part with fourteen lines and a heading like that of the other. The language also follows the other very closely. Mantidoros, like Elpinikos, 'abode a whole year in the gymnasium,' and, like him, furnished money from his own resources, and 'looked out for oil of the most excellent quality.' But whereas Elpinikos furnished at his own charges a teacher of eloquence and a drill sergeant (*ρήτορα καὶ δπλομάχον*), Mantidoros furnished a Homeric philologist (*Ὅμηρικὸν φιλόλογον*), Dionysios, the son of Philotas, an Athenian, 'who devoted himself to the boys and to the youths and to all others who had any bent toward education.' It is interesting to have the name of a Homeric scholar of that period. But the chief importance of the two inscriptions was that they identify the building certainly enough as a gymnasium.

"As the inscriptions, and, in fact, most of the finds, do not go back of 150 B. C., and as several theatre seats and architectural members of the stage building are found in the gymnasium, we probably have the latter building in the shape given to it under Roman dominion, after a previous destruction by fire, of which traces remain.

"Not to give a catalogue of all our finds, I may mention, in addition to numerous copper coins, two silver pieces. One of these is a didrachma with an archaic head, probably of Herakles, and on the reverse side a trireme on the water, dating back, probably, to a time before the Persian War, and so to the days of Eretria's thalassocratie. The second piece is a tetradrachma of Lysimachos."—*N. Y. Independent*, July 18.

**KEPHALLENIA.**—**TOMBS.**—In the *Mith. Arch. Inst. Athen.* (1894, pp. 486–490, cut), P. Wolters describes *Mycenæan Graves in Kephallenia*. One was a bee-hive tomb, now so destroyed as to be hardly recognizable. Besides this, three rock-cut chamber-tombs are described. All are near together, not far from the village of Masarakáta.

**LYKOSOURA.**—The excavations at Lykosoura have been resumed under the superintendence of the inspector, Basilius Leonardus. When we remember that we owe to this site the beautiful sculptures by Damophon of Messena belonging to the Temple of Despoina, most of which adorn the Patissia Museum at Athens, we may look with much eagerness for the results of the new explorations.—*Athenæum*, June 29, 1895.

**MYKENAI.**—Dr. Tsoundas has resumed his excavations at Mykenai, both inside the Akropolis and in the necropolis outside the walls. In the latter ten prehistoric tombs have recently been discovered and examined, in which were found five bronze swords, several fibulæ, a ring and several other gold ornaments, besides incised precious stones. —*Athenæum*, June 29, 1895.

**OLYMPIA.**—**PEDIMENTAL SCULPTURES.**—In the *Jahrbuch d. k. d. Arch. Inst.* (1895, pp. 1–35), G. Treu discusses *The Technical Execution and Painting of the Pediment-groups of the Temple of Zeus at Olympia* (2 cuts). Careful examination of details gives the following results: The blocks were nearly rectangular when taken from the quarry. Pointed and toothed chisels as well as drills were used. Numerous parts of figures were made of separate pieces, because the marble blocks were not large enough to furnish the entire figure. In many instances the original design was changed in the execution. Evidently no full sized models were made, and the pediment groups were apparently executed from small sketches in relief. The groups were not made with reference to the high position they were to occupy, but with reference to a spectator standing on a level with the statue about opposite the centre of the composition. The figures were finished before being hoisted into the pediments. Some were broken in being placed in position, and others had to be altered to fit in their places. The figures were attached to the tympanum with bolts and clamps, and hook-shaped clamps fastened them down to the slabs laid upon the cornice to receive them. The nude parts of human bodies were light in color, perhaps of different shades. The prevailing color of garments was red, though other colors were used, especially in borders, *etc.* The hair was about red, shaded with dark lines, yellow, white, and darker colors. The horses and horse-bodies of centaurs were for the most part red. Numerous details were given prominence by light coloring and gilding. The tympanum was doubtless blue. In all, more than three-fourths of the surfaces (including cornices, *etc.*) were covered with coloring. The coloring aimed at was broad decorative effect.

**PHALERON.**—Not far from Cape Colias, in Attica, a most important discovery has lately been made. During the construction of a restaurant on the Phaleric coast, Dr. Wiegand, of the German Archæological Institute, remarked a wall built up with lime, which was found barely covered by the soil, and guided by this relic he came on the foundations of a whole building. Some arches and circular rooms indicated that it was a Roman bath, which was undoubtedly attached to a villa of the Roman period. But in the inner divisions the floor and coloring are of Greek times. The coloring consists of mortar, of

which a thin and beautiful fragment remains; the colors are well preserved in some portions of the upper coating. But the pavement consists of well-compressed clay.

This structure was in any case a private residence. On the south side stood a hall, and of the pillars encircling it some fragments remain. These columns consisted of bricks of burnt earth, in wedge shape, each of which was provided with three holes. These brick columns were covered with cement and are fluted in imitation of marble columns. Not far from this ruin a whole row of foundations of rooms belonging to another ancient building were discovered. In the Middle Ages, or at least under Turkish rule, a tower or watch station was built in a portion of the Romano-Greek villa. Only the foundations of this tower have been discovered.

In the same excavations a beautiful Attic tomb relief was unearthed. On it is represented a lady who sits on a stool; before her steps a maid holding a casket, out of which the lady is seeking to take something. This relief belongs to the type already represented by several specimens at Athens.—*Hestia*, May 18, and *Athenæum*, June 29, 1895.

SPARTA.—From Sparta is reported the discovery of an early relief, perhaps archaic, representing two figures of men, probably the Dioskouroi, and between them two amphoræ.—*Athenæum*, June 29, 1895.

### TURKEY.

CONSTANTINOPLE.—THE COLUMN OF ARCADIUS.—M. Geffroy publishes an inedited drawing of the column of Arcadius, erected in Constantinople and now destroyed. The Byzantine historians and mediæval travelers speak of the existence at Constantinople of two columns decorated with spiral reliefs erected on the model of that of Trajan at Rome. One was erected in 386 by the Emperor Theodosius the Great in the seventh region on the third hill called Tauros; the other by his son Arcadius in 403 in the twelfth region on the seventh hill called Xerolophos. The column of Theodosius fell to the ground at the beginning of the xvi century; that of Arcadius remained until about 1720, when it was destroyed by the Turkish government, as it threatened to fall. Of the column of Theodosius we have a probable drawing of part of its sculptures from an original supposed to have been executed by Gentile Bellini under Mahomet II. Two copies of this exist in France: one at the Louvre, the other at the Beaux-Arts. The identification is, however, only probable, and great confusion has always existed between the two columns.

The first accurate description of the column of Arcadius was executed in the middle of the xvi century by a French traveler, Pierre Gilles († 1555). He wrote two well-known books on Constantinople,

in the second of which there is a chapter on the seventh hill and the column, which he describes very carefully, as far as he could study it from the interior. The fanaticism of the Turks prevented his examining or drawing the sculptures on the outside. In 1610 an Englishman named Sandys gives in his *Book of Travels* an engraving of the column with its pedestal. A couple of years ago Professor Michaelis identified a drawing of Melchior Lorch, the famous Dutch engraver of the xvi century, as a representation of the two upper spiral reliefs of the column. This drawing is dated 1559. The artist was attached to the person of Busbecq, the ambassador of Ferdinand I at Constantinople. Both ambassador and artist were fond of antiquities, and under this powerful protection Lorch was able to draw up a vast plan of Constantinople and to make a complete drawing of the reliefs on the column, of which the one just mentioned has alone been identified.

The drawing now published by Geffroy is part of the famous Gaignières collection of drawings now in the National Library in Paris, under the number 6514. It is apparently a water-color drawing of the xvii century, to judge by the quality of the paper and the inscription.

This drawing agrees exactly with the description of Gilles, with the Sandys engraving, and the drawing of Lorch. Seen from this point of view, the column is divided by narrow bands into thirteen rows of spiral reliefs and rests upon a basement with four bands of reliefs, which repose in turn upon two projecting plinths. The date of the drawing is more or less determined by the evident condition of decay and ruin of the column at that time. The accounts of travelers show that in 1547 the column was still in excellent condition; that in 1610 there were a few fissures; that in 1650 and 1665 the condition of the column was not yet thought very bad. The reports of Thomas Smith in 1672, and of Tavernier in 1675, show that the bas-reliefs were then very badly damaged, the heads broken, and that bushes grew around the pedestal. In 1680 it appears that the pedestal was used to support a lot of shanties. Reports printed or dated in 1685 and 1686 speak of the column as likely to fall, and about this time it was that the Turkish government sought to strengthen it by the iron circles which are shown in the drawings. Now, Gaignières began to form his collection in 1680 and completed it in 1711. Toward this first date the French showed great interest in Constantinople, in view of the aggressive policy of Louis XIV, and the ambassador, M. De Nointel, who went to Constantinople in 1670, threw himself ardently into the king's projects, at the same time employing a number of artists to reproduce the monuments throughout the Turkish empire. One of the fruits of this enterprise was Carrey's famous drawing of



the Parthenon. It was then also that both Carrey and Grelot made a series of drawings from the monuments of Constantinople. To such a series, undertaken for the ambassador, the drawing now published must belong.

M. Geffroy finds it extremely difficult to interpret the sculptures on the basement and the spirals of the column. The subjects on the pedestal seem to be of two kinds: one that of a triumph and the other that inspired by a religious theme, as is shown by the Constantinian monogram. In studying the question of the campaigns of Theodosius and Arcadius, with a view of determining the subjects of the spiral reliefs, M. Geffroy calls attention to the campaign undertaken by the father and son together in 386 against the Gruthungi on the Danube. This tribe belonged to the eastern Goths, who were pushed forward by the invasion of Huns, and who in seeking to violently pass the Danube into the Roman territory were met and defeated. There would, therefore, be great correspondence between certain events on the columns of the two emperors relating to their common victories. M. Geffroy is unable, however, to identify any special episodes. He closes his article by a reference to a certain enigmatical drawing of a spiral column published by Ducange in 1680, which can be related to either of the two columns mentioned. This drawing, taken with a number of texts, would seem to show that there may have existed in Constantinople a third small triumphal column with spiral reliefs, although this is not certain.—*Monuments et Mémoires, Acad. Inscript.*, T. II, pp. 99–130.

## ITALY.

### Prehistoric and Classical Antiquities.

A BRONZE DISC IN THE CABINET DES MÉDAILLES, PARIS. — In the Cabinet des Médailles there are two bronze medallions with similar designs; one of these only, and that apparently a forgery, is described in the catalogue of M. Chabouillet, the other is genuine. In the xvii century it appears to have belonged to the collection of Cardinal Gasparo di Carpegna. How it passed into the possession of the French government is unknown. Upon it is represented in the upper portion an eagle holding thunderbolts, and on either side groups of soldiers, the foremost of whom carry standards. On one side we find the inscription *leg(io)xx V(aleria) V(ictrix)* and on the other *leg(io) secunda Augusta*. Below the eagle is inscribed the name *Aurelius Cervianus*. The lower portion of the medal is filled with animals; to the left a hound is chasing a rabbit; in the centre another hound is pursuing a stag; to the right is a lion and below two peacocks;

above them is inscribed *Utere felix*. The soldiers seem to be cavalrymen, since they carry oval shields. These two legions of Roman soldiers are known to have formed a portion of the army in Britain. They came there in the year 43 and remained until the end of the Empire. Their presence there is proved by a large number of inscriptions. The animals here represented are those which appear in the public sports held in the amphitheatre during the time of the Empire. That gladiatorial contests took place in the vicinity of Roman camps is proven by the representation of such contests upon a vase preserved in the Museum of Colchester. As Britain was abandoned by the Romans in the year 409, the disc must belong to the II, III or IV centuries. The surname Aurelius, borne by the owner of this object, makes it probable that the disc is later than the II century.—R. CAGNAT, in *Rev. Arch.*, March–April, 1895, p. 213.

**TWO STAMPED TILES FROM DALMATIA.**—In the National Museum of Bosnia-Herzegovina there are two fragments of stamped tiles of great interest. On one of them is stamped LEG IIII. Of the three legions which could come into question—the IV Macedonian, the IV Scythian and the IV Flavian—the character of the letters indicate the presence of the latter. We learn now for the first time with certainty that the legion which was stationed in Singidunum was represented by at least one Vexillatio of the army of Dalmatia. Four inscriptions of soldiers of the IV Flavian legion in Dalmatia have hitherto come to light. Neither of the inscriptions nor the stamped tile give us a certain date, but it seems likely that this legion replaced the IV Macedonian legion in the time of Vespasian. The second tile is stamped L XIII G, and tells us that a detachment of the XIII legion was for a time established in Bosnia. This tile was found in Velika Kladusa. Since Kladusa is near the supposed boundary between Pannonia and Dalmatia, the question arises to which province this place belonged. The inscription, dating from the beginning of the II century, tell us of the army of *Pannonia superior*, and if we suppose this stamped tile to be a reminiscence of this army, it follows that the town Velika Kladusa belonged to the province of Pannonia rather than Dalmatia. We may accordingly place the boundary line somewhat further south.—C. PATSCH, in *Roem. Mitth.*, IX, p. 233.

**FONTANELLATO.**—A PREHISTORIC TOWN OR TERRAMARA.—Prof. Pigorini completes in the *Scavi* for January, 1895, his account of the excavations in this *terramara*. The results of the excavations which he had already carried on from 1888 to 1893, have been described in previous numbers of the JOURNAL. The present notes report the discoveries made during 1894. The previous discoveries made on this site have been the principal means of giving a clear idea of the form and char-

acteristics of prehistoric stations of this class. Like all the other quadrilateral and trapezoidal stations, it is surrounded by a dyke which rests against a wooden line of palings, which rises on its inner side, while its outer side is surrounded by a ditch in which was running water from a neighboring current. Access was had to the station by a single wooden bridge across the middle of the south side, remains of which still exist. Carrying a line along the axis of this bridge until it reaches the northern wall, the station is thus divided into two equal parts—the eastern and the western—by means of a road from north to south. In the western half is the *palafitta* on which were the houses and their remains. In the eastern half this is to be found only at the two ends. The centre is entirely occupied by a most peculiar arrangement, namely, a ditch as wide as the outer ditch but much deeper and surrounding a rectangular area oriented in the same way as the station itself. In the centre rises an enormous accumulation of earth raised in the form of a parallelopiped, whose upper length is 100 m. from north to south and 50 m. from east to west. This area appears to Professor Pigorini to be a *templum* in the primitive meaning of the term, and perhaps it is the germ of what afterwards came to be the *arx* of the Italian cities and the *prætorium* of the Roman camp.

Outside of the area of the settlement near the border of the ditch, to the west and to the southeast, are two necropoleis of cremated bodies. One of these, that on the southeast, having been excavated, it was found that the inhabitants not only were in the habit of exposing vases containing the remains, but raised them on a platform supported by pales. The cemetery was also surrounded by a ditch which was crossed on the western side by a wooden bridge. In other words, they gave to the city of the dead the same respect and care as to the city of the living.

This is in brief the result of the first six years' work. Professor Pigorini in the excavations of 1894 determined to solve the following problems: (1) From what side and in what way was access had to the internal area, which he calls the *templum*; (2) by what means was it possible to sustain its four sides vertically along the edge of the ditch, and (3) is there anything in the area itself to determine its purpose. The first problem was solved by the discovery in the middle of the western side of a considerable mass of wooden beams along a width of only 15 m. Not a trace of such remains was found anywhere else; here evidently rose a wooden bridge which was the means of access. The bridge has further importance in determining the internal arrangement of the prehistoric station, for its axis divides the station from east to west into equal sides; also the southern and the northern

in exactly the same way as the larger bridge leading into the station and which is at right angles to this bridge, divides it equally from north to south. These two bridges are therefore the signs of the two principal streets, the *Kardo* and the *Decumanus*, which met in the centre of the city. It appears as if these two streets were quite unequal in width; the main street from north to south being 15 m. wide and that from east to west  $7\frac{1}{2}$  m. The wider of the two was apparently the *Kardo*. The second point was to ascertain how the sides of the artificial mound could be sustained along the edges of the ditch. After determining exactly the four corners of the area, deep trenches were opened in three of them; but the solution of the problem was given only at one corner; that of the N. E. It is known that in that part of the valley of the Po in which this station is situated, the surface consists of a sandy yellowish clay deposited by recent overflows and below this a tenacious and bluish sandy clay which may have been transported from the hills in the quaternary period by the great water course. As the yellowish clay is permeable, all the wooden substances in it were consumed in time without leaving the slightest trace. The bluish clay on the contrary preserves forever all the vegetable remains that are lodged in it, including even leaves. Now, the great mass of earth accumulated on this eastern side of the station consists of the yellow clay, so that whatever wooden structures may have been used along its sides to strengthen it, no trace could have been left of them at this late date. Fortunately, in a certain part of the station to the N. E. and E. when the inhabitants fixed their abode here, the yellow clay had but just arrived, so that it overlaid but very slightly the blue clay. Hence, it was with the blue clay that the N. E. corner was constructed. It was here that the discovery was made that the base of the mound was not merely of earth, but consisted of groups of pales mixed with clay. The bunches of pales and the single pales were sunk as far as the natural soil and were perfectly well preserved. They formed a support about 5 m. wide in which the pales were arranged in six parallel lines 90 cm. apart. From the top of this rampart the earth rose on an incline.

Professor Pigorini's attempts to solve the third problem, that of the use of this mound and the constructions upon it, was almost fruitless, because the mass of earth forming it was of the yellow clay, and any constructions of wood must have been long since destroyed. One very interesting and singular fact was, however, discovered; that was the existence along the axis of the bridge of a long ditch 25 m. in length and 5 m. in breadth with a maximum depth of about 3.50 m. This ditch was found to be filled with earth mixed with Roman bricks. This shows that when the station was abandoned by its original in-

habitants and occupied by the Romans, the ditch was still open and had been kept open from the beginning. In clearing it out it was found that the bottom was divided into five rectangular wells; the central being square and measuring 150 m. each way; the other four measuring in every case 250 m. by 5 m. Each well was covered with a slab sustained by crosspieces, a number of which were in good preservation. All the five contained a considerable quantity of shells of the *unio pictorum*, a few remnants of historic pottery, some bones of quadrupeds, etc. It is evident that the ditch was kept open in order to show the presence of these five wells; but the object of the wells seems a mystery. No such thing has been found in any other prehistoric station nor in any early cities. The only light thrown upon their use came from Germany from two Roman camps in the province Hesse Nassau at Zugmantel and Saalburg. In these camps Jacobi, who has so much to do with discoveries of this kind in Germany, discovered rectangular wells about the same size dug in the earth along the line of the *decumanus* and containing objects similar to those found in the wells of this station. These objects must be regarded as the *Signa*, which were buried at the time of the laying out of the camp.

**GROTTAMARE.**—THE TEMPLE OF THE GODDESS CUPRA AND A VOTIVE RELIEF.—Prof. Gamurrini writes a short paper in the *Scavi*, January, 1895, on the site of the temple of the goddess Cupra. The ruins of the ancient Cupra Marittima, in the province of Picenum, belong to the period when the population of the early city was forced to remove from the stronger and more elevated site of the primitive city, the exact location of which has been doubted. Here were situated the famous Tyrrhenian Pelasgi and their ancient temple dedicated to the goddess Cupra and recorded by Strabo. Gamurrini locates the temple on the site of the church and monastery of S. Martin, near Grottamare. The fact that the abbey of S. Martin is regarded as one of the first in Italy, makes it extremely probable that the monks, with their usual desire to extirpate the ancient religion, erected their church on the site of the temple itself, dedicating it to S. Martin, who was regarded especially as the conqueror of the demon of Paganism. This is confirmed by the antiquities still remaining, both within and without the church.

The most interesting of the ancient objects in the church is a bas-relief upon a square cippus, a good work of art of the close of the Roman Republic. It probably was one of the votive cippi dedicated in the temple. The excavations made show that the church rises not directly upon the site of the temple, but upon that of the adjoining baths, which were built by the Emperor Hadrian. The interest of the votive cippus just referred to consists in the peculiar helmet which is carved upon it in natural size; it is carefully modelled, and every

detail is well given. Its distinctive peculiarity consists in curved ram's horns on the sides of the headpiece to cover the temples. Above the crest rise in unbroken line heavy feathers, probably cock-tails. Of course this helmet, of both martial and elegant appearance, was copied from a bronze original, but nothing like it in form or decoration had hitherto been discovered. It was already known that horns were used by different peoples on their helmets; such was the custom with the Scandinavians, Germans, Gauls, Thracians, Epirots, *etc.*, but in none of these cases were the horns ram's horns. By comparison with two bronze helmets in the Museum of Ascoli, which, though badly injured, appear to have been decorated with ram's horns imitated in bronze, and from information of similar helmets discovered in other parts of the province of Picenum, and even as far as Novilara, near Pesaro, it appeared certain that this basrelief from the temple of Cupra reproduces the national helmet of the people of Picenum, and perhaps of the Sabellic peoples. This superbly plumed crest, which added in apparent height and impressiveness to the figure, may be the same noted by Livy in the description of the arms of the Samnites. The basrelief may, therefore, have been consecrated by a military leader.

**POMPEII.—TREASURE OF BOSCOREALE.**—The importance of the treasure found at Boscoreale, near Pompeii, cannot be exaggerated. Nothing equals it save the famous Hildesheim treasure. It evidently belonged to some wealthy inhabitant of Pompeii, who fled with it to his country house, hoping to escape the catastrophe. Baron Edmond Rothschild has bought it and presented it to the Louvre.

**ROME. — RECONSTRUCTION OF THE ARA PACIS AUGUSTAE.**—The Emperor Augustus tells us that: *Cum ex Hispania Galliaque rebus in his provinciis prospere gestis Roman rediit Ti. Nerone P. Quintilio consulibus aram Pacis Augustæ senatus pro reditu meo consecrari censuit ad campum Martium, in qua magistratus et sacerdotes et virgines Vestales anniversarium sacrificium facere iussit.* This ara was erected or *constituta* on the 4th of July, the year 13 B. C., and on the 30th of January of the year 9 B. C. it was dedicated, *dedicata est Druso et Crispino cos.* Professor von Duhn was the first to recognize, as remains of this important monument, the marbles which had been excavated at various times, that is before 1550, then in 1568 and finally in 1859, on the site of the Ottoboni-Fiano palace, between the Via in Lucina and the square of the same name. Only the result of the last of these excavations has remained in the Fiano palace; the marbles found before this were dispersed, and are now preserved at Florence in the Uffizi, in Rome at the Villa Medici, one slab in the Belvedere Court at the Vatican and one in the Louvre at Paris. The reliefs and ornaments divide the

slabs belonging to this monument into three classes: (1) Slabs forming a frieze representing processions; (2) similar slabs with festoons suspended from bucranes; (3) larger slabs covered with beautiful vines and flowers. The common origin of these three classes, so far as they existed at the Uffizi, had already been recognized by Dütschke, *Antike Bildwerke in Oberitalien* III, p. 11. Dütschke was not, however, aware of the existence of the other remains outside of the Uffizi; it was von Duhn, in a pamphlet published in 1879 and afterwards in 1881, who gathered all the material together and undertook the restoration of the entire monument. His plates reproducing the sculptures were extremely useful, but his architectural reconstruction is entirely erroneous and fantastic, because he started with the idea that it was an altar.

Professor E. Petersen, in a long and convincing article in the *Roem. Mitth.* of the German Institute, undertakes a careful reconstruction of the *Ara*. He first shows that von Duhn's idea that the slabs were mostly bas-reliefs applied to a solid background is untenable, because all the slabs were originally carved on both sides, and this is proved by the correspondence of Cardinal Ricci, who had the blocks sawed in two. The only explanation of the use and position of these blocks, as Petersen shows, is to suppose that they were seen from both sides and were erected upon a basement in the shape of a frieze. A study of the dimensions and thickness of the blocks shows that they can be divided into two series. The first series 1.55 m. high representing the processions; the second series 1.30 m. wide and a little thicker decorated with vines and flowers intermingled with birds. The greater size and thickness of the second series indicates that they formed a lower frieze upon which the smaller and thinner processional frieze was erected. The conclusion is that we have here not the constituent parts of an altar, but of an enclosing wall within which the altar, of which no trace has been found, may have been placed.

Without following the author in the intricate discussion, which extends over sixty pages of the Bulletin, we will simply give his results. He concludes that the enclosure forms a square measuring 10.16 m. on each side, by external measurement. The exterior of the enclosure is decorated with extreme elaboration; the interior is extremely simple. An entrance was had to the enclosure by means of a door of Ionic style 2.35 m. wide. The approximate height is reached by joining together two lines of slabs and adding a dividing band and a base, which together make a height of about 4 m. The basement and the architrave bring the total height to over 6 m.

Now, the subject of the upper of the external reliefs is a sacrificial procession in two main sections. These two divisions are represented

as moving from the centre of the rear toward the front, as in the Parthenon frieze, meeting at the door of entrance. Each part is therefore divided in three sections: two extremely short ones at the beginning and end enclosed between pilasters, and one uninterrupted long section occupying the entire length of each side. Nearly 18 m. of this frieze remain. The left-hand frieze is complete, and is composed apparently of civil persons. The procession on the right is wanting in more than the length of 3 m. Here almost all the principal figures are provided with ritual attributes in contrast to the civil figures of the opposite side. The *camillus* bears the figure of a *lares*; the figure wearing the *apex* is regarded as Augustus by von Duhn; and the series closes with two figures also wearing the *apex*. Probably the other two Flamens between the former and the latter appear to have been the Sacerdotal College. After this comes the figure with the axe, and after him the leader of the entire procession of men, women and children. He is represented as an old man, and the connection between him and all the following figures is made certain by the way in which a little child, probably his grandson, is holding on to his toga, turning his head toward the woman who follows, while a youth bends over the boy. Then come a handsome youthful couple, the parents of two children, one of whom each is holding by the hand. Three or four other figures are closely united to this group, and with them form a numerous and evidently a distinguished family. The heads are characteristic, but according to the style of the time of Augustus, more ideal than the art immediately preceding or following it. Hence it seems hazardous to attempt to identify, with the help of coins or other material. It is more the general correspondence and the grouping together of persons of such number and age that makes probable the interpretation of Dütschke, which although criticised has been generally adopted, for example by Milani in the German *Bullettino*, 1891, pp. 288 and 316. This opinion of Dütschke is that we have here the family of Augustus. Petersen differs somewhat in his individual identifications and would recognize the different members of the family in the following order: Augustus with Lucius and then Livia; then Anthony with Livilla, Drusus and Germanicus; after them Julia and Julia the younger and Tiberius. The boughs carried by many of the figures in the two processions are not of olive, as Milani thinks, although this would be of course the emblem of peace, but they are of laurel, because at Rome peace was right only when preceded by victory. Also, the laurel which was sacred to Apollo, the special divinity of Augustus, was his favorite tree, and hence is reproduced on the altars of the *lares*. To Apollo also belong the swans that rest above upon the vines of the outer walls, in the midst of which were also figured crowns of laurel.



The procession starts from a central group in the rear opposite to the point where the altar stands in the interior. Three figures are represented, which were interpreted at first as the three elements—air, water and earth; but the interpretation of Petersen is, that we have here a representation of mother earth, the producer of flowers and fruits, of animals and of the human race, accompanied, as it is in reality, by water and by air in the form of two secondary nymphs. It seems as if Horace had a relief of this sort under his eyes when he composed the following strophe of the *Carmen sæculare*, or that the artist of this relief was inspired by these few verses :

fertilis frugum pecorisque tellus  
spicea donet Cererem corona,  
nutriant fetus et aquae salubres  
et Jovis auræ.

This poem was composed partly before the return of Augustus in 13 B. C., and hence before the construction of the *ara pacis*, while other parts were contemporary with it. In them praise is given for the reëstablishment of faith and moral peace and justice; but as the basis of all this moral prosperity, praise is given also to the material prosperity, fertility and abundance in very much the same spirit as our relief. Petersen calls attention to the fact that the same idea of the *Carmen sæculare* is expressed upon the exquisite reliefs on the breast-plate of the famous statue of Augustus. The idea of the pacification of the earth, and its consequent rejoicing and prosperity, was connected with Augustus, not only during his reign but afterwards, and was variously called *Securitas Aug.*, *Felicitas August.*, or *Publica* or *Sæculi*; and it was also called *Pax Aug.* It was therefore quite in harmony with these ideas, that the pacified earth should be the starting point for the great procession celebrating the peace of Augustus in connection with this commemorative monument. This idea is confirmed by the theory of Petersen, that the sacrifice which is being offered by this procession is a sacrifice to mother earth or Tellus, whose temple was situated in the *Carinae*. The second divinity—for there are two—to whom the procession does honor, is Peace; and as the figure of Tellus was at the head of one of the two processions, so the figure of Peace was at the head of the other.

The ornamentation of the interior appears to have consisted of very simple features. There were groups of pilasters connected by festoons hanging from bucranes (or ox-skulls) resting upon a moulded base and supporting an architrave. In the centre of one of the sides opposite the door, and corresponding to it in width, appears to have been a niche, in which may have stood a figure of the fertile earth. A very careful comparison is instituted by Petersen between this interior, on

the one hand—with its details, its altar, its niche and its statue—and, on the other hand, many architectural features imitated in Roman frescoes, which might throw some light upon his construction of the details. He shows how the aedicula should be reconstructed with polychromatic decoration, both from the analogy of these paintings and from some fragments of painted sculpture, evidently remains of a similar structure found in 1888 in the former Villa Ludovisi.

Attention is called by the author to the fact that the reconstruction which he gives of this monument does not at all agree with its plan as given by Lanciani on plate VIII of his *Forma Urbis Romae*.—PETERSEN in *Roem. Mitth.*, ix, 1894, pp. 171–228.

FRAGMENT OF A VOTIVE RELIEF IN THE MUSEUM OF THE CAPITOL.—In the year 1882 the Glyptothek at Munich acquired a votive relief (Brunn, *Beschreibung*, No. 85 a), the genuineness of which has been universally recognized. The chief ground for doubt has been the isolated character of this monument. It seemed to be the only example of a development of the votive relief upon Greek soil analogous to the decorative reliefs of Alexandria. Earlier examples from this series seemed to be wanting. Amelung publishes in the *Roem. Mitth.* a relief in the Museum of the Capitol, which forms an early link in this series. Here are represented Asklepios and Hygieia, and at their feet the aced serpent. The god is seated upon an armchair and wears as himation, which covers the lower portion of his body and his back. In his left hand he carries an attribute, which seems to be a sceptre. In front of him Hygieia is standing in graceful attitude leaning upon a quadrangular stele. In the background is a portico represented by quadrangular piers supporting an architrave. In front of one of the openings hangs a curtain, which forms a background for the figure of Hygieia. The surface of this monument has suffered considerably, and certain portions, the head of Hygieia, the head and upper portions of the serpent, the two legs of the armchair and some minor details are restorations. In the *Nuova Descrizione del Museo Capitolino*, it is suggested that to the right of these figures there may have been represented a number of smaller figures in adoration, but for such a restoration there seems to be no ground whatever. At most we might suppose the presence of the other daughters or the sons of Asklepios. The type of Asklepios is important for determining the date of the monument, since it belongs to the iv century and is analogous to the Asklepios of Melos. The attitude of Hygieia is similar to that of the Satyr with the flute, dating from the beginning of the iii century. Parallels for the drapery of Hygieia are found in the Polymnia of the Vatican, the type of which belongs to the second half of the iv century, and stands in close relationship to Praxiteles, and in that of the

Muse of the Chigi Relief, *Roem. Mitth.*, 1893, pl. II-III. Since all of these parallels are drawn from Attic work of the last quarter of the 1<sup>st</sup> century, it seems probable that we have before us an Attic monument. In comparison with this the Munich example is in much higher relief and richer in detail, forming a later development of the series represented by the fragment in the Capitol. We may now find other votive reliefs dating farther back in the 4<sup>th</sup> century; for example, the relief of Herakles in the Museo Archeologico in Venice and a fragment of a votive relief to Herakles from Ithome (Schoene, *Griech. Reliefs*, T. XXVII, No. 112), also two votive reliefs to Asklepios and Hygieia from the south side of the Akropolis (*Bull. de Corr. Hell.*, 1878, pl. VII-VIII). In similar manner examples of votive reliefs from the 5<sup>th</sup> century, namely, the reliefs of Nymphs, exhibit in the background a rock before which is seen the upper half of the body of Pan; in the 4<sup>th</sup> century such reliefs assume the form of a grotto, in the midst of which Hermes dances with the Nymphs, while Pan and Acheloos appear upon the outer edge. We may not, therefore, infer that Greek art in the period of its highest bloom rejected backgrounds in relief altogether; such examples appear in minor works of art, and especially in votive reliefs.—W. AMELUNG, *Roem. Mitth.*, IX, p. 75.

INSCRIPTION OF THE ARVAL BROTHERS.—There has been found not far from the castle of St. Angelo an interesting fragment of an inscription belonging to the apse (?) of the Arval brothers. It is part of the solemn invocation in which the clergy, at the beginning of every year, expressed good wishes for the safety of the emperor. For the following reasons it belongs to a very early date and to the years between 50-54 A. D., in the reign of Claudius. It is inscribed upon a marble tablet of narrow dimensions, measuring only 0.26 m. in width, each line containing only about twenty letters. A second peculiarity is, that while all similar inscriptions are in the name of the head of the priesthood, *fratrum Arvalium nomine*, in this inscription, on the contrary, the formula used is *pro conlegio fratrum Arvalium*. These two peculiarities are to be found in only one other inscription of the series, which is known to have belonged between the years 50-54, and there are reasons for believing that the two are part of one and the same tablet registering the sacrifices of September 23d and 24th, and mentioning the annual supplications on January 3d for the safety of Claudius. Professor Gatti restores the preamble and the text of the supplication in the *Not. d. Scavi*, 1894, pp. 363-364.

MUSEUMS.—The Museum of National Antiquities in the Baths of Diocletian at Rome has opened new rooms of sculpture. M. F. Bernabei has, moreover, organized two rooms especially devoted to the Lombard period. One contains objects for the use of men, the other

jewels and other feminine ornaments.—*Chronique des Arts*, 1895, p. 95.

In these collections the Lombard period is for the first time adequately represented in its industrial arts by means of the contents of tombs discovered during recent years, and which contained a wealth of interesting objects such as heretofore had not been found.

CONCERNING THE APOLLO BELVEDERE.—H. Freerichs, in a study entitled *Der Apoll von Belvedere* (Paderborn, 1894), from a number of observations, comes to the rash conclusion that the Apollo was found without the left lower leg, without feet, and without the tree trunk. As his argument is partially based upon the character of the marble, we may observe that greater differences exist between portions which are undoubtedly of the same block than between those portions which he distinguishes as old and new. There is little foundation for his other arguments in proving his original thesis.—PETERSEN, *Roem. Mitth.*, ix, p. 249.

STATUE OF THE SEATED ASKLEPIOS.—The statue of the seated Asklepios found in the middle of the north side of the Pincio has been recently cleaned, so that we may the more readily detect the restorations and thereby distinguish the original parts of the statue. The marble seems to be Pentelic, therefore Greek. According to Matz and von Duhn the restorations are: the left arm from the middle of the upper portion, the lower portion of the right arm, the neck, a large portion of the serpent and the right knee. The bearded head is declared antique and original, and it is supposed that the left hand held a sceptre. This would make the statue very much like the statue of Thrasymedes. But the head is certainly not original. It is more advanced in style and of different marble; moreover, the throne is entirely a restoration with the exception of the front legs and the middle portion of the back. The original throne was of the same type as that in the statue of Menander. Less successful restorations have been the right knee, a large portion of the left, together with the outer half of the upper portion of the left leg. The left as well as the right arm, together with a portion of the shoulder, are entirely restored, also a portion of the left side. The right arm and hand were in all probability brought into relationship with the serpent. It is impossible that the left hand should have held a sceptre, as was probably the case in the two reliefs from Epidauros. The position of the left arm would in all probability be similar to that of the Menander. Judging from the simplicity of the drapery and the character of the nude portions of the statue, it may be assigned to the v century. The form of the throne is found in Attic tomb reliefs, and the pose is like that of

Zeus and Hephaistos on the Parthenon frieze.—PETERSEN in *Roem. Mith.*, IX, p. 74.

CASTS AND PHOTOGRAPHS OF THE COLUMN OF MARCUS AURELIUS. — Scaffolds have been erected around the column of Marcus Aurelius with a view of taking moulds and photographs of all the spiral basreliefs which cover the surface of this column. The funds are supplied by the Emperor of Germany and the Grand Duke of Baden. The work is under the direction of Professors Petersen and Domaszewski, and the architectural part under the direction of Professor Callorini. The photographs will be taken by Mr. Anderson and the moulds by Sig. Pier-norelli. After this has been done an illustrated publication with explanatory text will be brought out at Munich by the successors of Bruckmann.—*Chronique*, 1895, No. XIX.

The above work has disclosed the fact that the reliefs of the column are in a very poor state of preservation, and that it was ample time they were reproduced and saved for science.

A MIRACLE ON THE COLUMN OF MARCUS AURELIUS.—For the study of representations of Germans in Roman art, the column of Marcus Aurelius furnishes an important document. Portions of this column have been already photographed, and enable us to substitute a reasonable interpretation for the myth of the *Legio Fulminata*, which is found early in Christian writers. In the writings of Apollinarios, Tertullian, Eusebios, Orosius, and in the later writings of Xiphilinos, Zonaras and Kedrenos, we find with more or less variation the following five points regarding this myth: (1) the antithesis between the rain which refreshed the Romans and the lightning which destroyed the enemy; (2) that both rain and lightning followed the prayers of the Christians in the twelfth legion; (3) that this legion was on that account named *κεραυνοβόλος* (Lat. *fulminata*); (4) that this name was given by the Emperor Marcus Aurelius; and (5) that subsequent persecution of the Christians was prohibited. A study of the photographs shows us that the representation of lightning and of the rain are not so immediately connected as would appear from these accounts, although they are brought into apparent relation to each other through the spiral character of the representation. It also appears that the individuals upon their knees are not Romans, but Germans. It is also known that the name *Fulminata* was given to this legion before the battle represented. The supposed letter of Marcus Aurelius either had no existence or was a forgery.—PETERSEN in *Roem. Mith.*, IX, p. 78.

AN INTERESTING LAMP.—At a meeting of the *Académie des Inscriptions*, M. Georges Perrot read a communication from Dr. W. Helbig, upon a Roman lamp belonging to Sig. Martinelli, of Rome, which bears a bas-

relief of a novel character. The style of the art and the lettering of the inscription assigns it to the beginning of the imperial period. The design shows two gladiators, heavily armed, who are attacking each other; while a *lanista* separates them, holding a staff in his right hand, and in his left what looks like a palm. Behind each gladiator is a crown. Both are armed more or less in the style of those called *Samnites* or *secutores*, though only one of them has the characteristic curved sword (*sica*). Beneath the bas-relief is a *titulus* containing the inscription:

SABINVS

POPILLIVS

These two names cannot belong to the gladiators; for it is altogether opposed to Roman usage to distinguish one man by his *cognomen*, and another by the name of his *gens*. Besides, the names are those of citizens, and could hardly be given to gladiators. Most probably the *titulus* indicates the name of the maker of the lamp: Popillius Sabinus—this inversion of the *cognomen* and gentile name being common as early as Cicero's time. Moreover, there exist several terracotta cups, bearing the name of a maker called Gaius Popilius: one of them gives also the name of the town, Merania in Umbria, where this Popilius had his workshop. These cups belong to the end of the third and the first half of the second century B. C. Is it possible that the maker of the lamp was a descendant of the maker of the cups? Behind the crown on the right is the letter s, and above the head of the *lanista* are the letters MIS, which Dr. Helbig did not attempt to explain.—*Academy*, Dec. 1, 1894.

RONCAGLIA.—DISCOVERY OF THE ANCIENT THEATRE OF AUGUSTA BAGIENNORUM.—Excavations upon the site of the ancient city of Augusta Bagiennorum, led among other things to the discovery of the ancient theatre. No attempt was made to completely clear the area of the theatre. Trial trenches alone were dug at intervals, in order to ascertain its form, size and age. The *cavea* consists of three semicircular walls, the inner wall being connected with the central wall by radiating transverse walls between which are conical vaults. The middle wall was probably joined to the outer wall by a tunnel vault, which supported the marble seats. It is peculiar that these three walls did not by any means have a common centre, which may be explained by the presence of only two staircases at the ends of the *cavea*. The diameter of the orchestra is 22.20 m.; that of the surrounding wall 57.50 m.; the length of the *scena* 40.50 m.; width of the *proscenium* in the centre 7.20 m. and on the sides 5.25 m. Sufficient fragments were found to make possible the reconstruction of the decoration of the stage with its doors, pilasters, cornices, its thin slabs of colored marbles from its stuccoes, etc.—*Not. d. Scavi*, 1894, pp. 155–158.

**SUBIACO.—STATUE OF ATHLETE.**—In the *Jahrbuch Arch. Inst.* (1895, pp. 46–85) A. Kalkmann discusses *The Statue from Subiaco* (Pl. I, 13 cuts). The statue has been published, *Ant. Denkm.*, I Pl. 56, and Brunn-Bruckmann, *Denkm.* No. 249. Head, left arm and nearly all the right arm are missing. The left arm once touched the right knee. The right arm extended upwards and forwards. The right foot is advanced, the knee much bent. The left knee almost touches the ground. The treatment of muscles and anatomy is that of the early v century. The position appears by comparison with vase-paintings, etc., to be that of rapid running. Myron's Ladas must have resembled the bronze original of this marble figure, but comparison with Myron's discobolos shows that the original of the figure from Subiaco belongs to a different school and a slightly less highly developed art than that of Myron. Possibly the artist of this work was Pythagoras of Rhegion.

**VETULONIA.—A GOLD FIBULA.**—On the so-called *Poggio alle Birbe* on the hill of Vetulonia, close to a circle of stones where had been found two peculiar statuettes, one of a man and the other of a woman connected by a double bronze chain, there was found by chance a wonderful gold fibula made of solid metal and the body of which is entirely decorated in most delicate and beautiful style with tiny gold granules hardly perceptible to the eye. The fibula is of the form which is called a *pulviscolo*. On one side are two large sphinxes affronted and standing touching each other with a raised forepaw. One has a horse's head with a giraffe's neck and upon its back is a quadruped like a deer. Back of it and under its hind legs are two other quadrupeds while directly under it stands a man. The other sphinx is winged and with a male head and with a quadruped back of him and one under him. Between the two sphinxes there rises upon his hind legs another animal, a strange winged antelope-like creature. On the other side there are also two sphinxes with similar subordinate figures. The two bases of the body or *mignatta* of the fibula are also decorated with figures of animals.—*Not. d. Scavi*, 1894, pp. 335–360.

A. L. FROTHINGHAM, JR.

ALLAN MARQUAND.